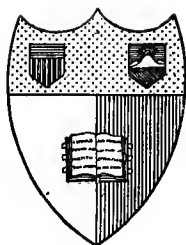


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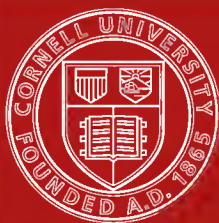


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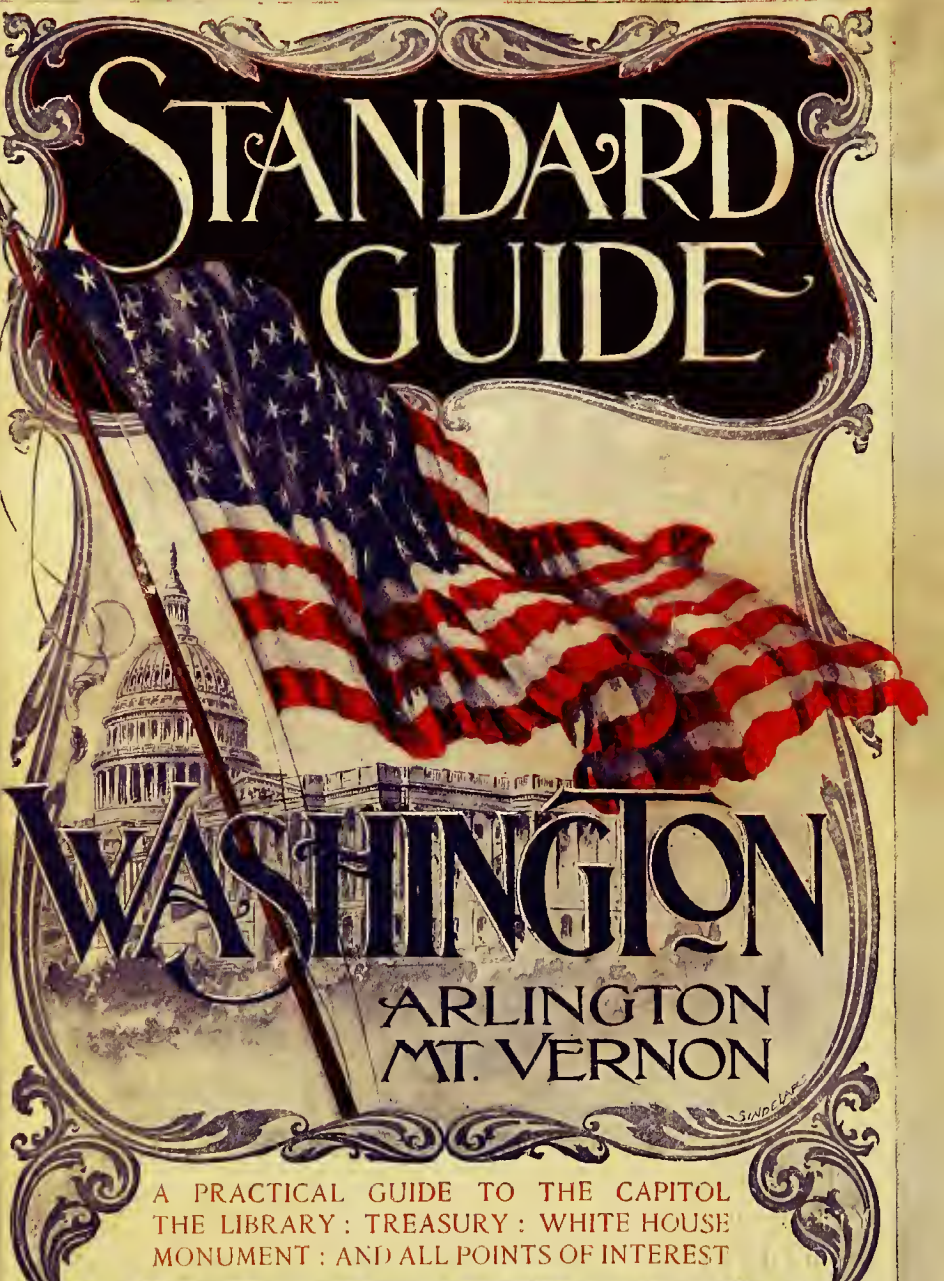
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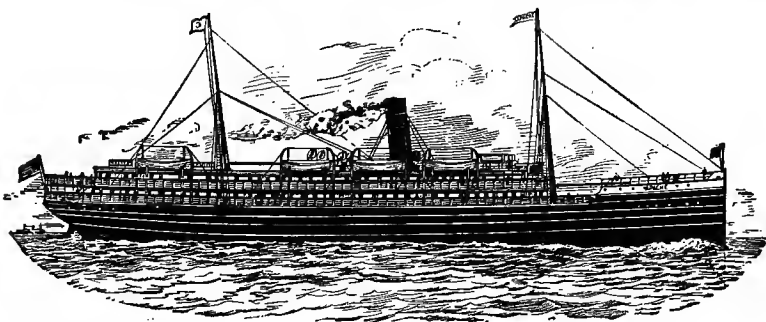
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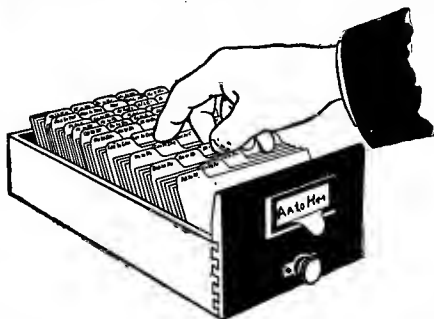
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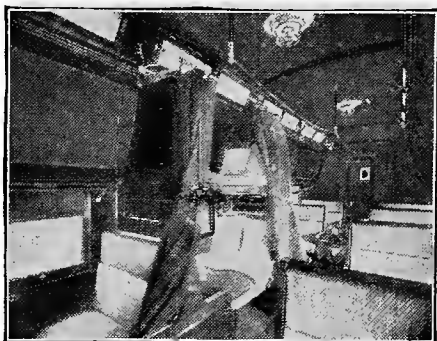
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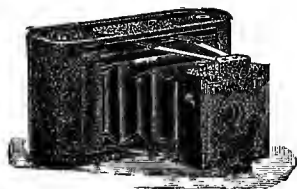
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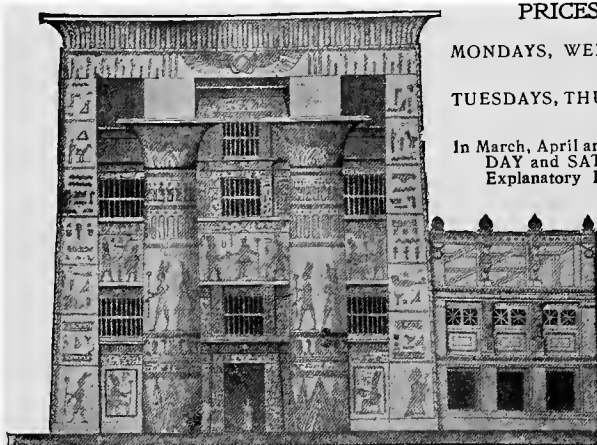
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The Egyptian Hall of Arts and Crafts contains the beautiful interior of an Egyptian House and Court designed by Racinet. It illustrates the Arts and Crafts of the Egyptians. A dado 72 ft. in length is a facsimile of the Book of the Dead from the British Museum. On the wall is a copy, 10 ft. by 7 ft., of Richter's Building of the Pyramids, and adjacent, one of like size of Long's Egyptian Feast. There is a model of the tomb brought by Lepsius to Berlin. A mummy is in the inner vault, and in the outer (Serdab) are illustrated offerings to the dead.

The Assyrian Throne Room is gorgeous in blue and gold according to authority of Place. A section is walled with casts from the Nimroud slabs in the British Museum, and paintings of others by Botta, Layard, and Smith. The portal is between the four colossal human-headed bulls found in the Palace of Sennacherib. The Throne of Xerxes from Persepolis is upon the exact scale of the cast in the Louvre. King Sennacherib is seated, modeled in costume from the bas-relief, the throne supported by captives.

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The Lecture Hall, in Persian style, contains the painting of the Grandeur of Rome, 500 square feet, after the original by Buhmann and Wagner, of Munich.

The Saracenic Halls are in counterparts of a house in Tangiers, and a hall plated with traceries from the Alhambra.

The Art Gallery is devoted to Roman History. Walls are covered by plates from Pinelli's *Istoria Romana* (102 in number), in historical order. Three have been painted by Pascal and Zucker 10 ft. by 7 ft., to show the powerful educational impressions when the whole shall be thus enlarged to range the Galleries as modeled, enclosing the Roman Court.

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Make use of the full Index on page 16.

The Time Table on page 18 gives the hours to visit the public buildings.

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Schedule of the hours in which public buildings are open to visitors.

Unless otherwise noted, all are open daily except Sundays and public holidays.

* Those marked with a star are open holidays.

A. M.	P. M.		LOCATION.
9 to 4		Agricultural Department,	Mall, 12th and 14th sts. S. W.
All day.		Arlington Cemetery,	Arlington, Va.
		Open also Sundays and holidays. (See W. A. & F. C. Ry., and W. A. & Mt. V. Ry. schedules in adv. pages. Time and walking may be saved by employing the wagonettes at the cemetery.)	
9 to 4		Army Medical Museum,	7th and B streets S. W.
		Arsenal, (Building not open.)	Foot 4½ street S. W.
8 to 5		Botanical Garden,	Pennsylvania ave. and 1st st.
9 to 3		Bureau of Engraving,	14th and B streets S. W.
		But visitors are not conducted between 11:45 and 12:30.	
9 to 4:30		Capitol,	Capitol Hill.
		Open after 4:30 if Congress is in session and until one-half hour after adjournment; also during a night session. The flag flies over each house while it is in session, and if at night the dome is lighted.	
9 to 4		Corcoran Gallery,	N. Y. ave. and 17th street.
		From Oct. 1 to May 1, 9:30 to 4. From May 1 to Oct. 1, 9 to 4. Also Sunday afternoons, 1:30 to 5. Holidays, 10 to 2. Admission 25 cen.s Monday, Wednesday, Friday. Other days free.	
9 to 4		Dead-Letter Museum,	Penn. ave. and 11th street.
9 to 4		Fish Commission,	6th and B streets S. W.
10 and 2		Government Printing Office,	North Capitol and H streets.
		Visitors are conducted at these hours.	
9 to 6		Halls of the Ancients,	N. Y. ave. bet. 13 and 14 sts.
9 to 10		Library of Congress,	Capitol Hill.
		Reading room hours 9 to 10 (On Saturday in summer building open 9 to 4, reading room 9 to 1.)	
All day.		Lincoln Museum,	No. 516 10th street.
All day.		Marine Barracks,	8th and G streets S. E.
11 to 4		Mount Vernon.*	See page 170.
		Steamboat leaves 7th and M sts. summer, 10 A. M., 2:30 P. M. Nov. 1 to May 30, 10 A. M., 1:45 P. M. Mt. Vernon trains leave 13½ street hourly from 10 A. M. to 2 P. M., Nov. 1 to April 30. From May 1 to Oct. 31, 10 A. M. to 3 P. M. Return hourly	
9 to 4:30		National Museum,*	Smithsonian grounds.
9 to 2		Naval Museum of Hygiene,	23d and E streets.
9 to 2		Navy Department,	Penn. ave. and 17th street.
9 to sunset.		Navy Yard,	Foot 8th street S. E.
9 to 2		Patent Office,	7th and F streets.
9 to 4		Pension Bureau,	F and 4th streets.
9 to 2		Post-Office Department,	Penn. ave. and 11th street.
9 to 4:30		Smithsonian Institution,*	Smithsonian grounds.
9 to sunset.		Soldiers' Home,*	Near 7th street extended.
9 to 2		State Department,	Penn. ave. and 17th street.
9 to 2		Treasury,	Penn. ave. and 15th street.
		Treasury tours between 10:10 and 12, and between 1 and 2.	
9 to 2		War Department,	Penn. ave. and 17th street
9 to 5		Washington Monument,	Washington Park, near 14th st.
		Elevator runs 9:30 to 4:30; see page 154.	
10 to 2		White House, East Room,	Penn. ave. and 16th street.
		Persons having business with the President will be received from 12 to 1 o'clock every day, except Tuesdays and Fridays. No public receptions are now given. The East Room is open to visitors daily from 10 to 2.	
All day.		Zoological Park,*	Rock Creek (Open Sunday).

READY REFERENCE GUIDE.

For Ready Reference Map of Washington see page 28. It gives all chief points of interest. See also large folded map.

RAILWAY STATIONS.

Baltimore & Ohio Station New Jersey avenue, corner C street N. W., one square from the Capitol
 Pennsylvania avenue cable cars near the station connect with Baltimore & Potomac Station.
Baltimore & Ohio Railroad. *Norfolk & Western Railway.*
Baltimore & Potomac Station—6th street, corner B, N. W., near Pennsylvania avenue. Pennsylvania
 avenue cars connect with Baltimore & Ohio Station.
Atlantic Coast Line. *Baltimore & Potomac Railroad.*
Chesapeake & Ohio Railway. *Pennsylvania Railroad.*
Richmond, Fredericksburg & Potomac Railroad. *Southern Railway to Florida and the South.*
Washington, Alexandria & Mt. Vernon Station Pennsylvania avenue and 13½ street.
Washington, Arlington & Falls Church Station—Aqueduct Bridge via Georgetown.

TELEGRAPH OFFICES.—**Western Union**—No. 541 15th street, corner F, opposite Treasury. Postal
 —1427 F street. In railroad stations. **Telegraph Office in the Capitol**—Corridor between Statuary
 Hall and the Hall of Representatives.

STEAMBOATS leave from wharf at the foot of 7th street; reached by 7th street line of cars, transfer from
 Pennsylvania avenue.

Norfolk & Washington Steamboat Co.—Steamer daily for Alexandria, Fortress Monroe, Norfolk,
 Portsmouth, connecting at Old Point with *Old Dominion Steamship Co.* boats for New York.

Mount Vernon.—Steamboat daily. See page 150.

POST-OFFICE.—The City Post-Office is on Pennsylvania avenue at 11th street. Money order division open
 from 9 A. M. to 5 P. M. Registry division open from 8:30 A. M. to 6 P. M. General delivery window
 never closed.

BUREAU.—*American Republics*—No. 2 Lafayette Square. *Education*—G and 8th streets. *Ethnology*—
 1335 F street. *Indian Affairs*—930 F street. *Labor*—New York avenue and 15th street. *Weather*—
 24th and M streets, via Pennsylvania avenue cars.

WASHINGTON HOTELS, WITH RATES:

For fuller particulars of the Albany, Ardmore, Buckingham, Everett, Fredonia, National, Richmond, Riggs, St. James, Shoreham, see advertising pages.

* AMERICAN PLAN.

† EUROPEAN PLAN.

† Albany, 17th and H
 † American, Pa. Av. and 7th
 *† Ardmore, 516 13th, \$1.50 to \$2.50 (†\$1)
 * Arlington, Vermont Av. and H, \$5.
 * Bancroft, 18th and H, \$2.50 to \$3.50.
 *† Barton's, 15th, near Treasury
 Belvidere, Pennsylvania Av. and 3d
 * Buckingham, 15th, bet. I and K, \$2.50
 * Cairo, Q, bet. 16th and 17th, \$3.50 up.
 * Cochran, 14th and K, \$4 up
 * Colonial, 15th and H, \$2.50 to \$4
 † Columbia, Pa. Av. and 14th, \$1
 † Congressional, N. J. Av. & B. S. W., \$2.50
 * Dewey, 14th and L, \$3.50 up
 Dunbarton, Pa. Av., bet. 6th and 7th
 * Ebbitt, F and 14th, \$4
 *† Elsmere, 1408 H, \$2 to \$3.
 Engel, New Jersey Av. and C
 * Everett, H and 18th
 † Fairfax, 14th and F, \$1 up
 *† Fredonia, 1321 H, \$2 up
 Fritz Reuter, Pa. Av. and 4th
 *† Gordon, 16th and I
 * Grafton, Conn. Av. & De Sales, \$3 up
 * Hamilton, 14th and K, \$2.50 up

* Howard, Pa. Av. and 6th, \$2 and \$2.50
 * Johnson, 13th and E, \$2.50
 *† La Fetra's, G and 11th, \$1.50 and \$2
 *† La Normandie, 15th and I, \$4.
 *† Lawrence, Pa. Av. near 13th
 *† Lincoln, H and 10th
 Litchfield, 906 14th
 Livingston, 1009 13th
 Mades, Pa. Av. and 3d
 * Metropolitan, 613 Pa. Av., \$2.50 (†\$1)
 *† National, Pa. Av. and 6th, \$2.50 up (†\$1)
 *† Oxford, 14th and N. Y. Av., \$2.50 (†\$1)
 Portland, 14th and Vermont Av.
 † Raleigh, Pa. Av. and 12th, \$2.50
 *† Regent, Pa. Av. and 15th, \$3 (†\$1)
 * Richmond, 17th and H, \$4
 * Riggs, 15th and G, \$3 to \$5
 † St. James, Pa. Av. and 6th, \$1 up
 † St. Louis, 14th and H, \$1
 *† Shoreham, 15th and H, \$5 up (†\$2 up)
 Stratford, Sheridan Av. and 14th
 *† Varnum, N. J. Av. and 6th S. E., \$2
 *† Vendome, Pa. Av. and 3d, \$2.50 (†\$1)
 * New Willard's, Pa. Av. and 14th
 Windsor, N. Y. Av. and 15th

Northwest and Southeast From the Capitol as a central point radiate North Capitol street, East Capitol street, South Capitol street, and a line drawn west through the center of the Mall. The city is thus divided into four sections—Northeast, Southeast, Northwest and Southwest. The streets and avenues are designated N.E., S.E., N.W. and S.W., as they lie in the respective divisions. As most of the points of interest to visitors are included in the western divisions, *all streets referred to in these pages are Northwest or Southwest, unless otherwise designated.*

Streets The numbered streets run north and south, beginning with 1st street at the foot of Capitol Hill.

The lettered streets run east and west, beginning with B street at the Mall.

Avenues The avenues run northeast to southwest, and northwest to southeast. They are named after States.

House Numbers HOUSE NUMBERS run in a direction from the Capitol (odd



THE NEW POST-OFFICE.

numbers on the right) and in progression of 100 numbers to a block. Thus 510 Pennsylvania avenue is on the left-hand side, between 5th and 6th streets; and 510 14th street is between E (the fifth letter) and F streets.

PENNSYLVANIA AVENUE is the central avenue for the purposes of the visitor; it connects the railroad depots, Capitol, Treasury, White House and State Department. Other public buildings are but a square or two from it.

Cars The Pennsylvania avenue lines, the F street and the G street lines are those most used by the visitor to reach the several points of interest. Fare 5c., six tickets for 25c. An extensive system of transfers is in operation.

The Pennsylvania avenue lines diverge at the Peace Monument, the green car going to the Navy Yard, the yellow car to the B. & O. depot. They also diverge at the Treasury, the green car going to Georgetown and the yellow one up 14th street. They connect the Navy Yard, Capitol, B. & O. depot, Botanical Gardens, B. & F. depot and Treasury; thence yellow car to Thomas Circle; green car to White House, State, War and Navy Departments.

CAB FARES are fixed by law as follows: One horse vehicles, each passenger, fifteen squares or less, 25 cents; each additional five squares or parts of squares, 10 cents. Two horse vehicles, one or two passengers, fifteen squares or less, 50 cents; each additional five squares or parts of squares, 10 cents; each additional passenger, fifteen squares or less, 25 cents; each additional five squares or parts of squares, 10 cents.

THEATERS.—The Theaters are: Academy of Music—9th street, corner D. Chase's New Grand Opera House—Pennsylvania avenue, near 15th street. Butler's New Bijou—9th street, corner Louisiana avenue. Columbia—12th and F streets. Kernan's Lyceum—1014 Pennsylvania avenue. Lafayette Square Opera House—East side Lafayette Square. New National—1325 E street.

EMBASSIES AND LEGATIONS.—Argentine Republic—1635 Connecticut avenue. Austria-Hungary—1304 18th Street. Belgium—1109 16th street. Bolivia—The Gordon. Brazil—2014 Columbia road. Chile—1719 De Sales street. China—1764 Q street. Costa Rica—2111 S street. Denmark—1521 20th street. France—1710 H street. Germany—1435 Massachusetts avenue. Great Britain—1300 Connecticut avenue. Guatemala—1753 P street. Haiti—1922 I street. Italy—1517 H street. Japan—1310 N street. Korea—1500 13th street. Mexico—1413 I street. Netherlands—1612 20th street. Nicaragua—1704 Q street. Peru—1750 Massachusetts avenue. Portugal—The Albany. Russia—1829 I street. Salvador—1413 I street. Spain—1785 Massachusetts avenue. Sweden and Norway—1015 Connecticut avenue. Switzerland—2013 Hillyer place. Turkey—Cleveland Park, D. C. Uruguay—The Albany. Venezuela—The Cochran.

CHURCHES will be found on the map.

SIGNAL OFFICE.—The Signal Office is on M street at 24th.

Churches

Signal Office



INTERIOR DEPARTMENT OFFICES.

Societies SOCIETIES. *Grand Army of the Republic*—1412 Pennsylvania avenue. *Masonic Temple*—9th and F streets. *Odd Fellows' Hall*—7th street, between D and E. *Scientific Societies* have their headquarters at 1518 H street, which is the home of the *Cosmos Club*.

Suburbs ANACOSTIA is on the Eastern Branch of the Potomac opposite. BENNING is on the Eastern Branch opposite Washington. BLADENSBURG is 5-miles northeast. BRIGHTWOOD is 3-miles north. CABIN-JOHN BRIDGE, 7-miles from Georgetown, forms part of the aqueduct system. The bridge is 420-ft. in length, and the arch, with a span of 220-ft., is reputed to be the largest stone arch in existence. CHEVY CHASE—Connecticut avenue extended and District line; reached by Rock Creek car line. FALLS OF THE POTOMAC—The Little Falls are 4-miles above the city; the Great Falls 14-miles. FORT MYER is in Virginia, 3-miles; reached by Wash., Arlington & Falls Church Ry. GLEN ECHO—Conduit Road, 6-miles northwest. MOUNT PLEASANT—Head of 14th street, ½-mile above Florida avenue. TAKOMA—5-miles north. TENNALLYTOWN—3-miles north of Georgetown.

Fort Myer FORT MYER is near Arlington on the heights of Virginia, opposite Washington. The route is by the W., A. & F. C. Railway from the Aqueduct Bridge. It is the most important United States Army post near Washington. At the United States Signal Station, below the railroad at Fort Myer, is the new building erected for the signal balloon corps.

Market MARKET.—The Center Market, Pennsylvania avenue and 7th street, may be counted as among the Washington haunts of great men. Chief Justice Marshall, Daniel Webster and President William Henry Harrison were accustomed to do their marketing here in person.

Department of Agriculture THE DEPARTMENT OF AGRICULTURE BUILDINGS are in the Mall, a short distance west of the Smithsonian. They are open to visitors from 9 to 4; and in the museum will be found an interesting display of various agricul-



AGRICULTURAL BUILDING.



MILLS' WASHINGTON.



GREENOUGH'S WASHINGTON.

tural products, illustrating their growth and industrial and commercial treatment. Thus silk is shown in all stages of development, from silk worm to a piece of silk goods; and cotton, flax and hemp.

FORD'S THEATER, in which occurred the assassination of President Lincoln, April 14, 1865, is on 10th street, between E and F. The building is now used for public business and contains nothing of interest. Across the street, the house in which Lincoln died contains a collection of Lincoln relics. See Lincoln Museum.

**Ford's
Theater**

GEORGETOWN. — Georgetown, or West Washington, three miles west from the Capitol, is reached by the Pennsylvania ave. or F st. cars; it is on the route to Arlington. The city antedates the founding of Washington. The heights command noble views. The city is the seat of Georgetown College, the oldest and largest Jesuit college in this country. The first building was erected in 1789.

KEY HOUSE. — The house once occupied by Francis Scott Key, author of the Star Spangled Banner, is on M street, in Georgetown, near the Aqueduct Bridge.

THE MARINE BARRACKS are on 8th street, near the Navy Yard; reached by Pennsylvania avenue cars. Concerts by the Marine Band in summer at 11 A. M.; guard-mount daily at 9 A. M.



STUART'S WASHINGTON— IN THE WHITE HOUSE.

Georgetown

**Key
House**

**Marine
Barracks**



M'PHERSON.



HANCOCK.

Naval Observatory

THE UNITED STATES NAVAL OBSERVATORY, in charge of the Bureau of Navigation, is on the heights north of the Georgetown and Rockville road. It has a 26-in. equatorial telescope, is admirably equipped for astronomical work, and holds a high place among the institutions of its class. From the Observatory Washington time is telegraphed daily to all parts of the United States. Open to visitors from 9 to 3.

Old Capitol

OLD CAPITOL.—After the burning of the Capitol in 1814, citizens of Washington built on North A street a temporary Capitol, which was occupied by Congress until 1819, after which it was known as the Old Capitol. The building has been reconstructed and converted into three dwelling houses.

Universities

UNIVERSITIES AND COLLEGES.—American University—Loughbury Road. The Catholic University of America is at the corner of Lincoln avenue and 4th street extended, near the Soldiers' Home; Eckington cars. Columbia University—15th street and H. Columbia Institution for the Deaf and Dumb and National Deaf Mute College is in Kendall Green, M street and Florida avenue. Howard University—7th street and Boundary. Washington Seminary—523 New Hampshire avenue.

Arsenal

THE ARSENAL (or Washington Barracks) is at the foot of 4½ street, S.W., on the Potomac; reached by 7th street cars. Open 9 until sunset.

Government Printing Office

THE GOVERNMENT PRINTING OFFICE is at North Capitol and H streets. Here all the Government publications are printed, including the bills of Congress, the daily *Congressional Record* of the proceedings of Congress, Department Reports and others. It is reputed to be the largest printing office in the world. Visitors are escorted through the several departments at 10 A. M. and 2 P. M., and at other times when a large number warrants it. The tour takes from one to two hours.

Y. M. C. A.

THE YOUNG MEN'S CHRISTIAN ASSOCIATION is on G street between 17th and 18th streets.

THE NATIONAL BOTANICAL GARDEN, at the foot of Capitol Hill, is open to the public from 8 to 5. Its conservatories contain large collections of rare plants from all parts of the world. The traveler's tree from Madagascar, the Hottentot poison ordeal tree from the Cape of Good Hope, the Jesuit's Bark (cinchona) from South America, and specimens from the Sandwich Islands, Japan, Queensland, Norfolk Island, Sumatra and scores of other distant lands afford abundant interest. North of the conservatory is the Bartholdi Fountain.

**Botanical
Garden**

THE NAVAL MONUMENT, or Monument of Peace, is on Pennsylvania avenue at the foot of Capitol Hill. By Franklin Simmons; erected from funds contributed by members of the Navy. "In memory of the Officers, Seamen and Marines of the United States Navy who fell in defense of the Union and Liberty of their Country, 1861-1865." The figures are of America weeping; History with record tablet: "They died that their country might live"; Victory with laurel wreath, and Peace with olive branch.

**Naval
Monument**

CITY OF MAGNIFICENT DISTANCES.—This phrase as descriptive of Washington was original with Abbé Carrea, Minister from Portugal in 1816.



MONUMENT OF PEACE.



GARFIELD MONUMENT.

**Oldroyd
Lincoln
Museum**

OLDROYD LINCOLN MUSEUM.—The house in which Lincoln died (No. 516 10th street, between E and F) contains the Oldroyd Lincoln memorial collection, begun by O. H. Oldroyd in 1860, and now comprising thousands of objects connected with or relating to the martyred President. Among them are the following: Family Bible in which Lincoln wrote his name in boyhood; log from the old Lincoln home; stand made from logs of house in which Lincoln lived, 1832-36; rail split by Lincoln and John Hanks in 1830 (with affidavit by Hanks); discharge given to one of his men by Captain A. Lincoln, Black Hawk War, 1832; picture of Springfield House; flag carried in Lincoln and Hamlin campaign; office chair in which Lincoln sat when he drafted his first Cabinet; farewell address to neighbors; articles of furniture from the Springfield home; autograph letters; life-mask and cast of hands by L. W. Volk; hat worn on night of April 14, 1865; chair occupied in theater; bill of the play (Our American Cousin); 250 funeral sermons; 63 marches and dirges; 263 portraits, including the earliest known; 209 medals; 1,000 volumes of biographies of Lincoln and works relating to slavery and the war.



OLDROYD LINCOLN MUSEUM.

**Louise
Home**

LOUISE HOME.—On Massachusetts avenue, between 15th and 16th streets, is the Louise Home for women, founded by Wm. W. Corcoran, and named in memory of his wife and daughter.



JACKSON STATUE.

CEMETERIES.—The Congressional Cemetery, on the Eastern Branch north of the Navy Yard, contains graves of members of Congress, officers of the Army and other public men. In Oak Hill, on Georgetown Heights, is the grave of John Howard Payne, author of *Home, Sweet Home*. Payne died while United States Consul at Tunis, and was buried on a hill overlooking the ruins of Carthage. In 1882 Wm. M. Corcoran had the remains brought home to America. Edwin M. Stanton, Salmon P. Chase and other notable men are buried here. Rock Creek Cemetery, northeast of the Soldiers' Home, is noted for the two bronze statues, "Memory," by Partridge, and "Peace of God," by St. Gaudens. (See Arlington and Soldiers' Home chapters.) **Cemeteries**

THE DISTRICT OF COLUMBIA comprises an area of 69.245 square miles and had by the census of 1900 a population of 278,718. The government consists of two civilian Commissioners, appointed by the President and confirmed by the Senate, and one Army engineer officer, detailed by the Secretary of War, the three constituting a Board of Commissioners for three years. The office is in the District Building, La. avenue between 4½ and 6. Residents have no vote. **District of Columbia**

FISH COMMISSION.—The building of the United States Fish Commission is in the Mall at 6th and B streets, S.W. **Fish Commission**



WASHINGTON DECLINING OVERTURES FROM CORNWALLIS AT YORKTOWN.
Fresco by Brumidi in the Capitol. See page 58.





PRICE MAP OF WASHINGTON.

Memorial Bridge ARLINGTON MEMORIAL BRIDGE—A project before Congress is the construction of a Memorial Bridge to connect Washington with Arlington Cemetery.

Dead Letter Museum THE DEAD-LETTER OFFICE MUSEUM is in the building of the Post-Office Department, Pennsylvania avenue and 11th street. Open from 9 to 4. No pass is required. The Museum is on the ground floor.

The mail matter which finds its way to the Dead-Letter Office is that which has no postage, or has insufficient directions; matter never called for and articles whose transmission is forbidden. The Museum contains specimens of these various classes. Forty thousand photographs go astray in the mails every year. There is a collection of many hundred photographs of soldiers and sailors, mailed in war times. There are frames of coins, and of envelopes with "blind" addresses which have been deciphered by the experts and the letters sent to their destinations. Among the historical relics is the set of accounts kept by Benjamin Franklin as Deputy Postmaster-General for the Colonies in 1753.

The "Post-Office Cat" is at the south end of the street floor corridor on the 12th street side, in the marble of the wall on the right of the door of the Superintendent of the Registry Division's office. The veining of the marble gives a very lifelike picture of a ferocious feline rampant.

interior The building of the DEPARTMENT OF THE INTERIOR, F to G and 6th to 9th streets, is of freestone, granite and marble, and is adorned on the F street front with a fine portico of Doric columns copied in pattern and dimensions after those of the Parthenon. The three other fronts also have porticoes, classic in design. Of the several fields into which the work of the department is divided, that relating to patents is most widely known, and the great building is popularly called the Patent Office. The Museum of Models fills the four halls on the second story, and contains an immense array of models. The number of patented articles approaches 400,000. In addition to those shown here, some 80,000 are displayed in the Union Build-



THE PATENT OFFICE.

ing near by, on G street. The range of patented articles includes an almost complete list of the necessities and conveniences and luxuries of modern life. Here one may study inventions in all the stages of their development, from the first crude forms to the perfect methods and appliances of to-day, and in every branch of mechanical, industrial, social and domestic life. The Patent Office is a vast exhibit, multitudinous and multifarious, of the products of American inventive genius and skill. Many of the models, regarded as relics, are now deposited in the National Museum.

Patent Office

Rear-Admiral Samuel Francis Dupont (1803-1865). In Dupont Circle. By Launt Thompson.

**Monuments
and Statues**

Admiral David Glasgow Farragut (1801-1870). In Farragut Square. By Vinnie Ream Hoxie. Bronze cast from the guns of the flagship Hartford.

Benjamin Franklin (1706-1790). Pennsylvania avenue, 10 h and D streets. By Plassman, presented by Stillson Hutchins.

General Nathaniel Greene (1742-1786). Stanton Square. By H. K. Brown.
Dr. Samuel D. Gross (1805-1884). Smithsonian grounds near the Medical Museum.

Christian Samuel Friedrich Hahnemann. Scott Circle.

Major-General Winfield Scott Hancock. By Henry J. Ellicott. Pennsylvania avenue at the intersection of 7th street.

Joseph Henry (1797-1878). Smithsonian grounds. By W. W. Story.

Abraham Lincoln. By Lot Flannery. 4th and D streets. Emancipation Monument by Thomas Ball, Lincoln Park.

General John A. Logan. By Franklin Simmons. Iowa Circle.

Martin Luther. Thomas Circle. Replica of the statue at Worms.

General James B. McPherson (1828-1864). McPherson Park. By James T. Robisso.

Albert Pike. Indiana avenue and 3d street.

General John A. Rawlins (1831-1869). Pennsylvania avenue, at intersection of Louisiana avenue and 9th street. By J. Bailey.

General Winfield Scott (1786-1866). Scott Square. By H. K. Brown.

General W. T. Sherman. Statue will be placed south of the Treasury.

General George H. Thomas (1816-1870). Thomas Circle. By J. Q. A. Ward.

George Washington. In Washington Circle. By Clark Mills; equestrian bronze, from cannon given by Congress. Washington is represented as he appeared at the Battle of Princeton, Jan. 3, 1777, when he checked the retreat of Mercer's wavering militia and turned defeat into victory. The portrait is from the Houdon bust made from life. The horse was modeled from one captured from a wild herd on the prairie near Fort Leavenworth, Kan.

Daniel Webster. Scott Circle.

THE ARMY MEDICAL MUSEUM is in the Mall, at the corner of 7th and B streets; it is reached by Pennsylvania avenue cars, with transfer to 7th street line (one fare), and is open from 9 to 4. The Pathological department contains an immense collection of subjects illustrating various parts of the human body as affected by wounds and disease; there are plaster models and alcoholic specimens.

**Army Medical
Museum**

THE CAPITOL.

THE CAPITOL is situated on Capitol Hill, 1.3-miles from the White House and Treasury, ½-mile from the Baltimore & Potomac Station, and one square from the Baltimore & Ohio Station.

It is reached by the F street and the Pennsylvania avenue (green) cars, both of which ascend the hill. One may leave the Pennsylvania avenue cars at the Peace Monument, near the west entrance, and thus gain the grandest approach; or may continue (on the Navy Yard car) to the top of the hill.

The building is open daily, except Sundays and holidays, from 9 to 4:30, or until one-half hour after adjournment. During a term of Congress the forenoon is the best time for inspecting the legislative halls and the various committee rooms. Congress goes into session at 12 o'clock noon; visitors are allowed upon the floor of Senate and House until 11:45, thereafter in the galleries only. The several galleries are designated over the doors: Gentlemen's, Ladies', Reserved, Diplomatic Corps, Press. Those marked Ladies' and Gentlemen's are open to the public. Diagrams of the seats in House and Senate will be found on page 68. The doorkeepers will give the number of the seat of a Senator or Representative.

*** THE CAPITOL GUIDES.—There is a staff of regularly authorized Capitol guides, who conduct visitors through the building, and point out and explain all objects of interest; and it will be found advantageous to employ their services.

THE CAPITOL is distinguished for its commanding situation and majestic proportions, for the dignity, grace and beauty of design, and the adornments and decorations which beautify it without and within. All these unite to give it rank as an architectural object among the noblest in the world. From an elevated site on Capitol Hill, 97-ft. above the level of the river, it overlooks the amphitheatre of the Potomac and is a conspicuous feature of the landscape from miles on every side. It is set amid grounds whose extent and arrangement add much to the architectural effect.

The building faces the east, for in that quarter the projectors assumed that the city would grow; but the development of Washington has been toward the west, and it is from this direction that the Capitol is usually approached. From the main western entrance of the grounds, near the Peace Monument, the approach leads up the gently rising lawns to flights of steps, which give ascent to the upper terrace or open court, which extends the entire length of the west front and around the north and south ends. Here a beautiful view is afforded of the city and encircling hills. From the court the west door of the building gives access to flights of stairs which lead to the Rotunda.

On the east front are three grand porticoes with Corinthian columns, and there is a portico of similar columns on the end and west front of each extension, and a loggia on the west front of the main building. Broad flights of marble steps lead up to the porticoes from the esplanade on the east.

The central building is constructed of Virginia sandstone, painted white; the extensions are of Massachusetts marble. The 24 columns of the grand central portico are



THE CAPITOL—WEST FRONT.

Capitol Construction and History monoliths of Virginia sandstone, 30-ft. high; the 100 columns of the extension porticoes are monoliths of Maryland marble. The entire length of the Capitol is 751-ft. 4-in.; width, 350-ft.; area, over 3½ acres.

The corner stone of the main building was laid by President Washington on Sept. 18, 1793. The wings of the central building were completed in 1811, and were partially burned by the British in 1814. The entire central building was finished in 1827. The corner stone of the extensions was laid by President Fillmore, on July 4, 1851; Daniel Webster, orator. The extensions were first occupied by Congress 1857 and 1859. Up to that time the Senate Chamber was the hall now used as the Supreme Court Room; and the Hall of Representatives was the present National Statuary Hall.

Dome The crowning glory of the Capitol is the imposing Dome, springing from a peristyle of fluted Corinthian columns above the central building and terminating in a lantern, which is surmounted by the Statue of Freedom, towering 307½-ft. above the esplanade.

The height of the Dome above the base line of the east front is 287-ft. 5-in.; from the roof balustrade, 217-ft. 11-in.; diameter at the base, 135-ft. 5-in. It is of iron, and weighs 8,909,200-lbs. It is so constructed that with the variations of temperature the iron plates expand and contract, "like the folding and unfolding of a lily." The peristyle has 36 columns and 36 windows, with a balustrade above. The lantern is 15-ft. 10 diameter and 50-ft. in height; it has electric lights which illuminate the Dome during a night session. The original Dome was of wood; the present one, of iron, designed by Walter, was completed in 1865. The Dome is ascended for the view by a winding stairway.

Statue of Freedom The bronze statue of Freedom, designed by Crawford, is 19-ft. 6-in. high, and weighs 14,985-lbs. It was set in place on Dec. 2, 1863. A full-sized model of the figure is in the National Museum, where the majestic expression of the countenance may be noted, and the details studied of the crest of eagle's beak and plumes, sheathed sword, shield, and supporting globe with its legend, *E Pluribus Unum*.

Rotunda Portico The east portico of the House is plain; on those of the Rotunda and the Senate has been expended the chief exterior adornment of the Capitol. On the tympanum of the Rotunda portico is an allegorical group (by Persico, after design of John Quincy Adams) of the Genius of America. In the centre stands America, with the eagle at her feet. Her shield, with its legend, U. S. A., rests upon an altar inscribed with the significant date, July 4, 1776. She is listening to the inspiration of Hope, and indicating her reliance upon Justice, whose scroll of the Constitution bears the date of the adoption of that instrument, September 17, 1787.

The Marble Groups Of the two colossal groups in marble on the portico, one is Persico's Discovery of America; it represents Columbus and an Indian girl; the armor was copied from a suit worn by Columbus, and preserved in Genoa. The other group is Greenough's Settlement of America—a pioneer in desperate conflict with a savage. On either side of the doorway are marble figures (by Persico) of War—Mars in Roman mail, with shield and spear; and Peace—Ceres, with olive branch and fruits. Over the door is a composition of Peace and Fame placing a wreath of laurel upon the brow of Washington. At the Rotunda entrance is the Rogers Bronze Door.

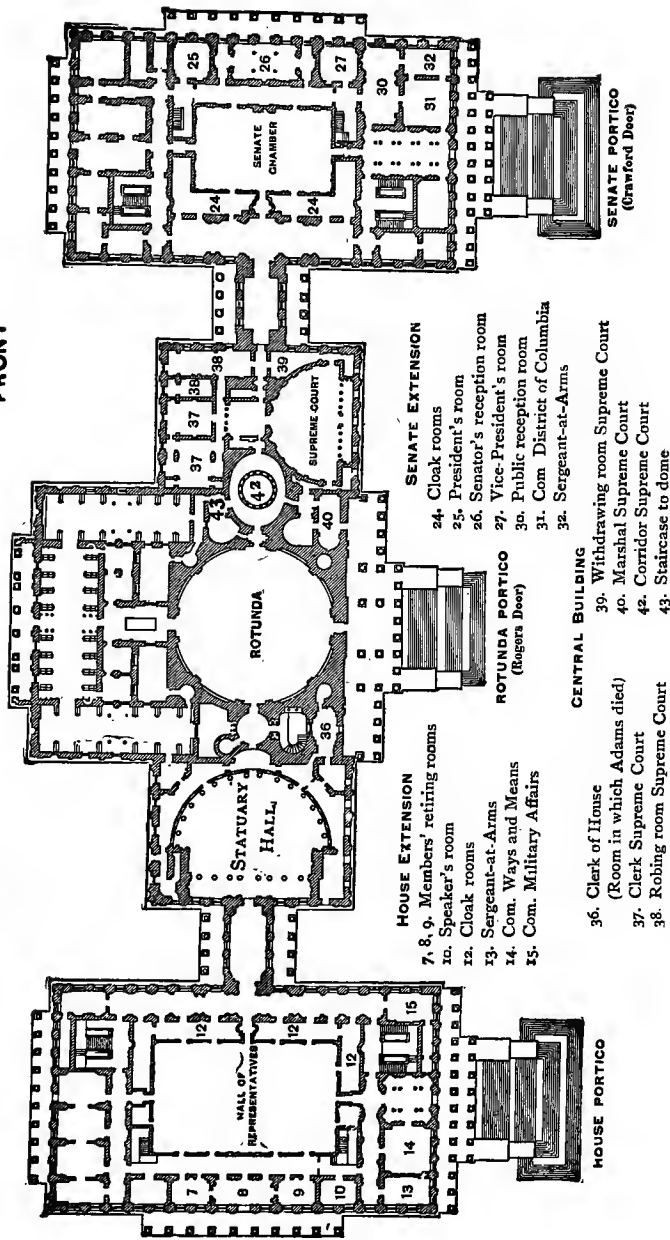
The fortunes of the American Indians furnish a theme which we shall find constantly recurring throughout the decorations of the Capitol. The marbles and bronzes of the Rotunda portico are suggestive of the first contact of the white race and the red; the marble group in the tympanum of

WEST

FRONT

SOUTH FRONT

NORTH FRONT



PLAN OF THE PRINCIPAL STORY OF THE CAPITOL

THE CAPITOL consists of a main or central building (from which springs the dome) and two extensions, north and south, connected with the central building by corridors. It has three stories—basement, principal story and attic—and the roof is surmounted on all sides by an ornamental balustrade. In the central building are the Rotunda, the Supreme Court Room, Committee Rooms, and the National Statuary Hall. The north extension contains the Senate Chamber, and is known as the Senate Extension. The south extension contains the Hall of Representatives, and is designated as the House Extension.



VANDERLYN'S LANDING OF COLUMBUS.



POWELL'S DISCOVERY OF THE MISSISSIPPI.

the Senate portico is significant of what the coming of the new race was to mean for the old. The subject (by Crawford) is American Development and the Decadence of the Indian Race. In the centre stands America, in the effulgence of the rising sun, bestowing honor instead of gifts upon General Washington; on the right are Commerce, Education, Mechanics and Agriculture; on the left the Pioneer, the Hunter, a dejected Chieftain, and an Indian mother with her babe mourning beside a grave. In the wall above the Senate entrance are marble figures of Justice and History (by Crawford), and the door is the Crawford Bronze Door. **Senate Portico**

THE ROTUNDA in the centre of the main building is the room to which one usually comes first, and it is a convenient point from which to visit the various parts of the Capitol. The north door leads to the Supreme Court Room, the Senate, and the stairway to the Dome; the south door to the Statuary Hall and the House; the east door (Rogers Bronze) opens on the grand central portico, and the west door leads to the stairway to the west entrance. **Rotunda**

A convenient programme for seeing the Capitol is to study first the Rotunda (from the floor), then to visit in succession the Hall of Statuary, the House and its committee rooms, the Senate and its rooms, the Supreme Court, the west portico for the view; then to ascend to the upper part of the Rotunda and beyond to the Dome and its view. Study the Capitol plan on the following page. **Tour of the Capitol**

Note the magnificent marble corridors and stairways of the extensions; the pilasters, columns and capitals, sculpture and frescoing; the tessellated floors, and the vistas through the windows, giving glimpses of the city and the Washington Monument, the new Library, and the Capitol itself.

The Rotunda is an immense circular hall 97 2-3-ft. in diameter, and rising clear from floor to inner shell of Dome and canopy, 180-ft. above. Light is admitted through the 36 windows of the peristyle. The walls are adorned with paintings, sculptures and frescoes, and the vaulted canopy top above the eye of the Dome glows with color. The eight oil paintings in the panels of the hall have for their subjects memorable scenes in the history of the continent and of the United States. The key to each picture hangs beneath it. They are:— **Rotunda Paintings**

The Landing of Columbus on San Salvador, Oct. 12, 1492. (By John Vanderlyn.)

The Discovery of the Mississippi by De Soto, 1541. (By W. H. Powell.)

The Baptism of Pocahontas, Jamestown, Va., 1613. (By John G. Chapman.)

The Embarkation of the Pilgrims from Delft-Haven, July 21, 1620. (By R. W. Weir.)

The Declaration of Independence, Philadelphia, July 4, 1776. (By John Trumbull, of Connecticut.) The scene is the hall of the Continental Congress. John Hancock, President of the Congress, is seated at the table, and in front of him stand the Committee of Five—Thomas Jefferson, John Adams, Benjamin Franklin, Roger Sherman and Robert L. Livingston. **Declaration**



CHAPMAN'S BAPTISM OF POCAHONTAS.



WEIR'S EMBARKATION OF THE PILGRIMS.

The Surrender of Burgoyne, Saratoga, Oct. 17, 1777. (By Trumbull.) **Rotunda Paintings**
 "The painting represents Gen. Burgoyne, attended by Gen. Phillips and followed by other officers, arriving near the marquee of Gen. Gates. Gen. Gates has advanced a few steps from the entrance to meet the prisoner, who is in the act of offering his sword, which Gen. Gates declines to receive; and invites them to enter and partake of refreshments. A number of the principal officers of the American army are assembled near their General."
 —*Elliot*. **Saratoga**

The Surrender of Cornwallis, Yorktown, Oct. 19, 1781. (Trumbull.) **Yorktown**
 "The painting represents the moment when the principal officers of the British army, conducted by Gen. Lincoln, are passing the two groups of American and French guards, and entering between the two lines of victors."
 —*Elliot*.

The Resignation of General Washington, Annapolis, Dec. 23, 1783. **Washington's Resignation**
 (Trumbull.) "After taking an affectionate leave of his old comrades at New York, General Washington, accompanied by only two of them, proceeded to Annapolis, where Congress was then sitting, and there resigned his commission into the hands of twenty-three powerless men, divested himself of all authority, and retired to private life."—*Elliot*. Washington's surrendered commission is preserved in the State Department, and the uniform of Commander-in-Chief worn on this occasion is shown among the Washington relics in the National Museum.

The Trumbull paintings have peculiar interest and value because the figures in them are authentic portraits. Col. John Trumbull, an aide-de-camp of Washington, "having a natural taste for drawing," took the resolution of cultivating that talent, with the hope of thus binding his name to the great events of the Revolution by becoming the graphic historiographer of them and of his comrades." With this view he devoted himself to the study of the art of painting, first in this country and then in Europe. To John Adams, then Minister to England, and Thomas Jefferson, Minister to France, he communicated his ambitious design of painting a series commemorative of the principal events of the Revolution, preserving faithful portraits of its conspicuous actors, and accurate details of scenes, dress and arms. He painted Adams in London, and Jefferson in Paris, and at the house of Jefferson the French officers who were to be included in the Yorktown picture. He was given sittings by Washington and others in New York, at that time the seat of government, and then traveled through the country, from New Hampshire to South Carolina, collecting portraits and other materials. In 1816, after more than thirty years of preparation, he was commissioned by Congress to paint the four great pictures now in the Rotunda—works which at once are held priceless for their portraits of the Fathers of the Republic, and are a realization of the artist's high ambition. **Trumbull Series**

In the arabesques above the paintings are sculptured portraits of Columbus, Raleigh, Cabot and La Salle (by Capellano and Causici); and above the doors are sculptures of the Landing of the Pilgrims, Pocahontas Rescuing Capt. John Smith, William Penn's Conference with the Indians, and Daniel Boone in Conflict with the Indians. (These are by Causici, Capellano and Gevelot.) At a height of 65-ft. above the floor, and encircling the wall, here 300-ft. in circumference, runs a fresco (by Brumidi and Castigini) in imitation of high relief, illustrating periods of the history of the continent. America is depicted, with Indian and eagle, standing with **Sculptures**



TRUMBULL SERIES—I. THE DECLARATION OF INDEPENDENCE.



TRUMBULL SERIES—II. SURRENDER OF BURGOYNE.



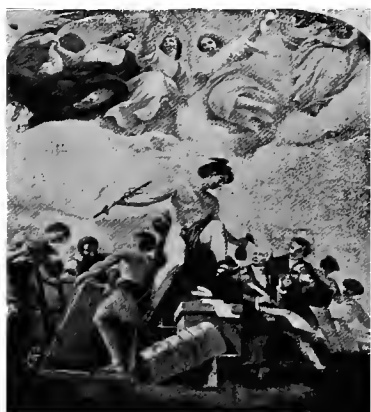
TRUMBULL SERIES—III. SURRENDER OF CORNWALLIS.



TRUMBULL SERIES—IV. THE RESIGNATION OF GENERAL WASHINGTON.



THE ROTUNDA CANOPY.



COMMERCE.



FREEDOM.



AGRICULTURE



MECHANICS.



MARINE.



ARTS - SCIENCE.

The allegory is of the Apotheosis of Washington. In the center is Washington, seated in majesty, like Jove on Olympus, with supernal beings attending him. On his right sits Freedom; on his left Victory; and about him float the Thirteen States as aerial figures, their banner inscribed: *E Pluribus Unum*. Beneath, and encircling the base of the canopy, runs an allegory of the Revolution. The group in line directly below Washington represents the Fall of Tyranny—Freedom with her eagle putting to rout the forces of War, Tyranny, Priestcraft, Discord, Anger and Revenge. Following to the right are depicted in succession: Agriculture (America, Ceres, Flora and Pomona); Mechanics (Vulcan); Commerce (Mercury, with portrait of Alexander Hamilton, and of Robert Morris, signer of the Declaration, financier of the Revolution, in the last days of his life imprisoned for debt, and here given enduring fame); Marine (Neptune, and Aphrodite with the Atlantic cable); Arts and Sciences (Minerva, with portraits of Franklin, Fulton and Morse).



THE ROGERS BRONZE DOOR OF THE ROTUNDA.

History, who records on her tablet the progress of events. The subjects are: Landing of Columbus, Cortez and Montezuma in the Temple of the Sun, Pizarro in Peru, Burial of De Soto, Rescue of Capt. John Smith, Landing at Plymouth Rock, Penn's Treaty with the Indians, Settlement of New England, Oglethorpe and the Muscogees, Battle of Lexington, Declaration of Independence, Surrender of Lord Cornwallis, Death of Tecumseh, the American Army Entering the City of Mexico, California Gold Mining. The series is to be completed. **Rotunda Frieze**

The canopy overhanging the eye of the Dome, at a height of 180-ft. above the Rotunda floor, is 65-ft. in diameter, and gives a field of 4,640 square feet for Brumidi's colossal allegorical fresco. This may be studied to better advantage from the gallery which is immediately below it, reached by the Dome stairway. **Canopy**

The gallery, which encircles the hall just beneath the canopy above, is a whispering gallery, wherein two persons standing on opposite sides, 65-ft. apart, may distinctly hear one another speaking in whispers. **Whispering Gallery**

The Rotunda statues are of Lincoln, Jefferson, Baker, Grant and Hamilton.

At the east door of the Rotunda is the Rogers Bronze Door, designed and modeled by the American artist, Randolph Rogers, at Rome in 1858, and cast by Von Miller at Munich. The panels are filled with high reliefs illustrating scenes in the career of Columbus. **Rogers Door**

The subjects are: Columbus before the Council of Salamanca; His Departure from the Convent of La Rabida; the Audience before Ferdinand and Isabella; the Sailing from Palos on the First Voyage; the Landing at San Salvador; the First Encounter with the Indians; the Triumphal Entry into Barcelona; Columbus in Chains; His Death.

On the transom arch is a portrait of the Discoverer; and on the panel borders, in papal robe and royal crown and suit of mail, are the personages who played their parts in the memorable world drama of the fifteenth century—the sovereigns Alexander VI. of Rome, Ferdinand and Isabella of Spain, Charles VIII. of France, John II. of Portugal, and Henry VII. of England; the friends and patrons of Columbus—Cardinal Mendoza, Lady Beatriz de Bobadilla, and Juan Perez de Marchena, prior of La Rabida; the companions of the Discoverer and conquerors of the New World—Pinzon, captain of the "Pinta;" Bartholomew Columbus, Ojeda, Vespucci, Cortez, Balboa and Pizarro. The frames of the panels show portraits of Irving, Prescott and other historians of Columbus. The decorative scheme of the border is of anchors, rudders, casques and armor, symbolical of exploration and conquest; while four race types stand for the continents, Asia, Africa, Europe and America.

THE NATIONAL STATUARY HALL, semi-circular in shape and designed by Latrobe, after a Greek theatre, is one of the most beautiful rooms of the Capitol. On the north side it has a colonnade of Potomac marble with white capitals, and a screen of similar columns on the south side supports a noble arch. The domed ceiling, decorated after that of the Roman Pantheon, springs 57-ft. to a cupola, by which the room is lighted. Above the door leading from the Rotunda is Franzoni's historical clock. The design is of History, with recording tablet, borne in the winged car of Time, its wheel supported on a globe circled by the Zodiac. In the arch above the south door is Causici's figure of Liberty Proclaiming Peace, and beneath **Statuary Hall**



WEBSTER.

ADAMS.

KING.

WASHINGTON. BENTON.

BLAIR. LIVINGSTON.



SHERMAN. TRUMBULL.

MUHLENBERG.

ETHAN ALLEN.

CASS.

GARFIELD.

THE STATUES IN STATUARY HALL.



WM. ALLEN.

COLLAMER.

FULTON.

GREENE. WILLIAMS.

CLINTON.

STOCKTON.



SHIELDS. KEARNEY. MARQUETTE.

KENNA.

MORTON.

WINTHROP.

STARK.

THE STATUES IN STATUARY HALL.

Statuary Hall is an eagle (by Valperti) poised as about to fly. Ranged around the hall are statues and portrait busts, some contributed by various States, and others deposited by the Government.

Until the completion of the new chamber this room was the Hall of Representatives; it was the scene of the debates by Webster and Clay, Adams, Calhoun and others whose names are indelibly associated with the history of Congress. A plate set in the marble floor southwest of the centre marks the spot where John Quincy Adams fell stricken with paralysis during a session of the House. In the room of the Clerk of the House, opening off from the Hall, is a memorial bust, whose inscription runs: "John Quincy Adams, who, after fifty years of public service, the last sixteen in yonder Hall, was summoned thence to die in this room, 23 February, 1848."

In 1864, at the suggestion of Senator Morrill, of Vermont (then a member of the House), the room was set apart as a National Statuary Hall, to which each State might send "the effigies of two of her chosen sons in marble or bronze, to be placed permanently here." The works contributed are:—

Samuel Adams Samuel Adams, of Massachusetts, 1722-1803. (By Annie Whitney.) Did perhaps more than any other one man to bring about the Revolution. On March 6, 1770, the day after the Boston massacre, he was spokesman of a committee sent to demand the withdrawal of the British troops, and the pedestal bears the ultimatum he then addressed to Governor Hutchinson: "Night is approaching. An immediate answer is expected. Both regiments or none." The troops were withdrawn.

Ethan Allen Ethan Allen, of Vermont, 1739-1789. (By L. C. Mead.) The hero of Ticonderoga. On the night of May 10, 1775, he led his Green Mountain Boys to the surprise of the fortress, and demanded its surrender "in the name of Jehovah and the Continental Congress."

William Allen William Allen, of Ohio, 1806-1879. (By Neihaus.) Member of Congress; Senator; Governor.

Baker *Edward Dickinson Baker, of Oregon, 1811-1861. (By Horatio Stone.) Fought in Mexican War; Senator from Oregon, 1860; raised a regiment, and commanded a brigade at Ball's Bluff, Oct. 21, 1861, and was there mortally wounded.

Benton Thomas Hart Benton, of Missouri, 1782-1858. Senator.

Blair Frank Preston Blair, of Missouri, 1821-1875. Member Congress; General in Civil War.

Cass Lewis Cass, of Michigan, 1782-1866. (By French.) General in War of 1812; Governor of Michigan Territory; Secretary of War under Van Buren; Minister to France; Senator; Secretary of State under Buchanan.

Clinton George Clinton, of New York, 1739-1812. (By H. K. Brown.) Member of Continental Congress; General in Revolution; first Governor of New York State; Vice-President, two terms, with Jefferson and Madison.

Collamer Jacob Collamer, of Vermont, 1792-1865. (By P. Powers.) Member of Congress; Postmaster-General under Taylor; Senator.

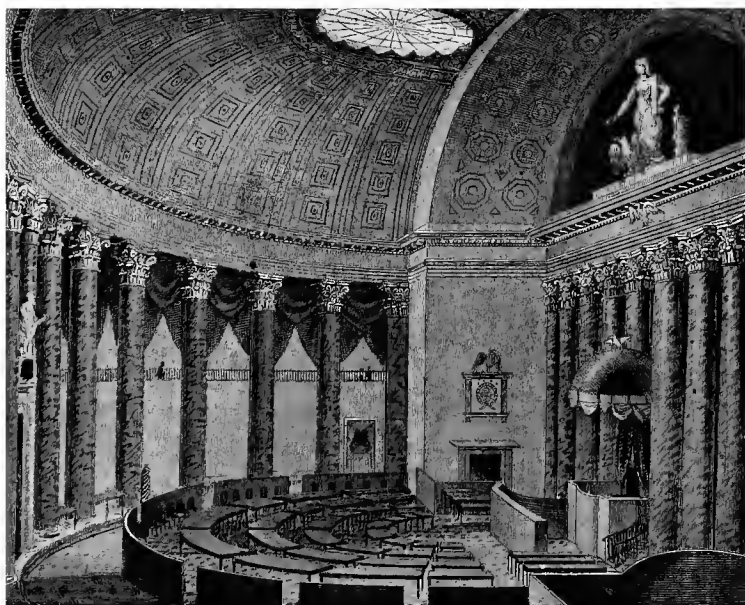
* Statue in Rotunda.



FRANZONI'S CLOCK.



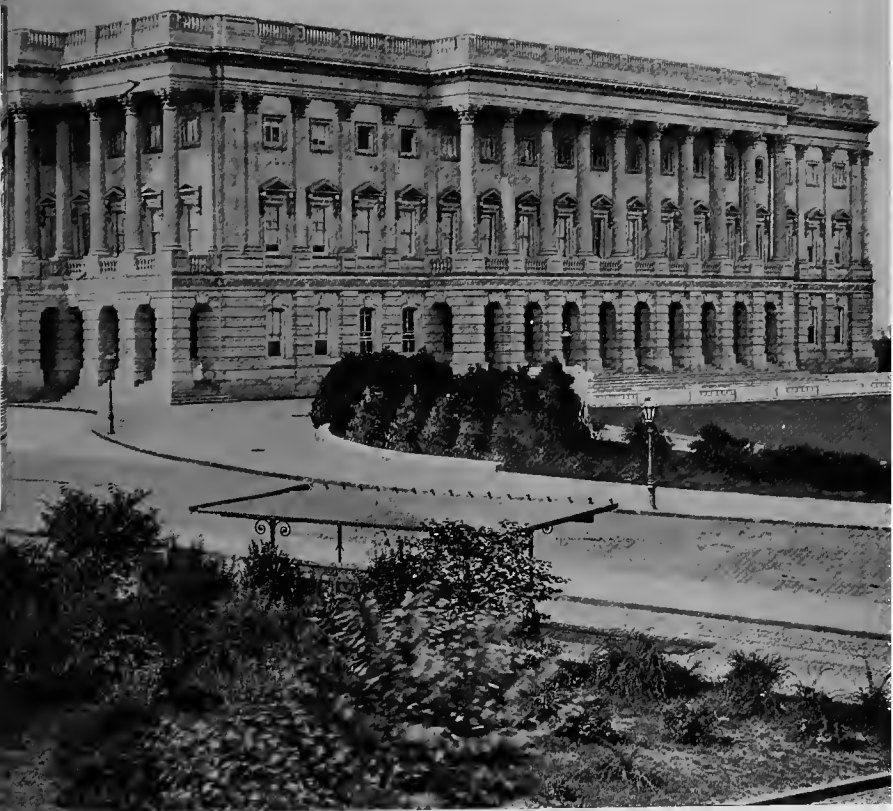
MARBLE ROOM.



OLD HALL OF REPRESENTATIVES—NOW STATUARY HALL.



HOUSE EXTENSION.



PITOL.

SENATE EXTENSION.



THE HOUDON WASHINGTON.



PERE MARQUETTE.



HALSALL'S MONITOR AND MERRIMAC.

*Thomas Crawford, of New York, 1814-1857. (Bust by Gogliardi.) **Crawford**
Sculptor. His works here are: Statue of Freedom, on the Dome; tympanum of Senate portico; Senate Bronze Door.

Robert Fulton, of Pennsylvania, 1765-1815. (By Howard Roberts.) **Fulton**
First inventor to make practical application of steam power to navigation; built first successful steamboat, the "Clermont," which left New York for Albany Aug. 7, 1807.

James Abram Garfield, of Ohio, 1831-1881. (By Neihaus.) **Garfield**
Major-General, Army of the Cumberland; Member of Congress; elected to Senate; President. The bronze piece at base of pedestal—sword, wreath and palm—is symbolical of War, Victory and Peace. At the Maryland avenue entrance of the Capitol grounds is the Garfield Monument (by J. Q. A. Ward), erected by his comrades of the Society of the Army of the Cumberland, May 12, 1887. The bronze figure represents the President delivering his inaugural address; and there are three recumbent figures, typical of the Student, the Warrior and the Statesman.

Nathaniel Greene, of Rhode Island, 1742-1786. (By H. K. Brown.) **Greene**
General in Revolutionary War; commander of the Southern Army; native of Rhode Island, but identified with the Carolinas and Georgia, which States made him grants of property at the close of the war in recognition of his brilliant services.

†Alexander Hamilton, of New York, 1757-1804. (By Horatio Stone.) **Hamilton**
Officer in the Revolution; exerted important influence, largely through his papers in the *Federalist*, in securing adoption of the Constitution; President Washington's Secretary of the Treasury, both terms; author of our national financial system. A panel in the Senate Bronze Door commemorates Hamilton's gallantry at Yorktown, Oct. 14, 1781, when he led an advanced corps to the storming of a British redoubt.

†Thomas Jefferson, of Virginia, 1743-1826. (By F. D. David d'Angers; presented by Lieut. N. P. Levy, U. S. Navy.) **Jefferson**
Author of the Declaration of Independence and one of its signers; as Member of Congress originated our system of coinage; as Minister to France negotiated important commercial treaties; Secretary of State, Washington's first term; Vice-President with John Adams; President 1801, re-elected 1804; founder of the first Republican Party, from which the Democratic Party of to-day claims descent.

John M. Kenna, of West Virginia. Senator. **Kenna**

Philip Kearney, of New Jersey, 1815-1862. (By H. K. Brown.) **Kearney**
Officer in Mexican War; Major-General of Volunteers in Civil War; killed at Chantilly.

William King, of Maine. (By Franklin Simmons.) First Governor. **King**

*Tadeusz Kosciuszko, 1746-1817. (Bust by H. D. Saunders.) Came to **Kosciuszko**
America in 1776, offered his sword to Washington; served with distinction through the war and received the thanks of Congress.

*†Abraham Lincoln, of Illinois, 1809-1865; President, 1861-65. Statue by **Lincoln**
Vinnie Ream; bust by Sarah Fisher Ames.

Robert R. Livingston, of New York, 1746-1813. (By E. D. Palmer.) **Livingston**
Member of Continental Congress; one of the committee to draft the

- Livingston** Declaration; first Chancellor of the State; Minister to France; completed the treaty for the Louisiana Purchase, and is here represented with the document. By the Louisiana Purchase the United States acquired for \$15,000,000 all the French possessions from the Gulf of Mexico to the Canadian line, and from the Mississippi to the Rockies.
- Marquette** Pere Marquette (by G. Trentanove). The statue, sent by Wisconsin, represents the missionary explorer in the dress of a priest, and holding a chart of the Lac des Illinois. The inscription reads: "Wisconsin's Tribute. James Marquette, S. J., who, with Louis Joliet, discovered the Mississippi River at Prairie du Chien, Wis., June 17, 1673."
- Muhlenberg** John Peter Gabriel Muhlenberg, of Pennsylvania, 1746-1807. (By Blanche Nevin.) Major-General in the Revolution; Member of Congress; Senator.
- Pulaski** Casimir Pulaski, of Poland, 1747-1779. (Bust by H. D. P. Mochowski.) Through Dr. Franklin, then in Paris, Count Pulaski tendered his services for the American cause; organized Pulaski's Legion; commanded the French and American cavalry at the siege of Savannah, where he was mortally wounded.
- Sherman** Roger Sherman, of Connecticut, 1721-1793. (By C. B. Ives.) Member committee to draft Declaration; one of the signers; Member Continental Congress, United States Congress and Senate.
- Shields** James Shields, of Illinois, 1810-1879. (By Leonard W. Volk.) Served in the Mexican War; Senator from Illinois, 1849; from Minnesota, 1857; General in Civil War.
- Stark** John Stark, of New Hampshire, 1728-1822. (By Conrad.) New Hampshire's revolutionary hero; led a regiment at Bunker Hill; took part in many of the most important engagements of the war. It was at Bennington, where he commanded the New Hampshire militia, that he made the historic speech: "See there, men; there are the red-coats. Before night they are ours, or Molly Stark will be a widow." For his gallantry on that occasion he was made a Brigadier-General. His portrait is in Trumbull's *Surrender of Burgoyne*.
- Stockton** Richard Stockton, of New Jersey, 1730-1781. (By H. K. Brown.) Member of Continental Congress; signer of the Declaration; imprisoned by the British, and subjected to hardships which eventually caused his death.
- Trumbull** Jonathan Trumbull, of Connecticut, 1710-1785. (By C. B. Ives.) Governor of Colony of Connecticut, and first Governor of the State; influential leader in the Revolution, and fertile in resources; a close friend of Washington, who "relied on him as one of his main pillars of support," and because of his skill in providing the sinews of war gave him the name of "Brother Jonathan," used ever since as the nickname of the United States. John Trumbull, the artist of the Rotunda paintings, was his son.
- Washington** George Washington, of Virginia, 1732-1799. (By Jean Antoine Houdon.) This is a plaster cast. The original, of white marble, is in the Capitol at Richmond. It was ordered by the Virginia Assembly, and the eminent French sculptor Houdon was intrusted with the commission through

Jefferson, then Minister to France. In 1785 Houdon accompanied Franklin to America, and visited Mount Vernon to prepare the model. It is life size; the dress is the military costume of the Revolution. Lafayette pronounced this the best representation of Washington ever made. The inscription was written by James Madison, afterward President:—

**Statuary
Hall**

"The General Assembly of the Commonwealth of Virginia have caused this statue to be erected as a monument of affection and gratitude to GEORGE WASHINGTON, who, uniting to the endowments of a HERO the virtues of the PATRIOT, and exerting both in establishing the liberties of his country, has rendered his name dear to his fellow-citizens, and given the world an immortal example of true glory. Done in the year of CHRIST one thousand seven hundred and eighty-eight, and in the year of the Commonwealth the twelfth."

Daniel Webster, of New Hampshire, 1782-1852. (By Conrad.) Statesman, orator, the Great Expounder of the Constitution. This Hall of Representatives has rung with his eloquence.

Webster

Roger Williams, of Rhode Island, 1599-1683. (By Franklin Simmons.) Founder of the Colony; apostle of religious liberty.

Williams

John Winthrop, of Massachusetts, 1588-1649. (By R. S. Greenough.) First Governor of the Colony, 1629, under the new charter.

Winthrop

The Hall has some extraordinary acoustic properties, by which whispers become shouts, and persons may converse with one another while their faces are buried in opposite corners. These peculiarities were a source of much vexation of spirit to the orators who debated here; but, as demonstrated by the guides, afford entertainment for the visitor of to-day. The variegated marble of the columns contains some astonishing natural pictures, perfect forms of birds and animals, and human faces, among which even grave Senators are wont to find likenesses of their associates.

Acoustics

**Faces
in Stone**

THE HALL OF REPRESENTATIVES is a legislative chamber unsurpassed in the world. The dimensions are: length, 139-ft.; width, 93-ft.; height, 30-ft. It is lighted by a ceiling of glass panels, set in a framework of iron. In the ceiling are painted the arms of the States.

**The
House**

The Speaker's desk, of white marble, occupies an elevated position in the centre of the south side, and the desks of the Representatives are arranged in concentric semi-circles, with radiating aisles. A silver plate on each mahogany desk (in House and Senate) has engraved on it the occupant's name. In front of the Speaker's desk are the desks and tables of the clerks and official reporters; on his right is the Sergeant-at-Arms; on his left, the Assistant Doorkeeper. The Speaker's Mace is set on its pedestal of Vermont marble at the right of the desk.

The Mace is a bundle of ebony rods, bound together with ligaments of silver, and having on top a silver globe surmounted by a silver eagle. It resembles the fasces borne by the lictors before the Roman magistrates, and is the symbol of the Speaker's authority. The Mace is always placed on its pedestal when the House is in session, and is laid on the floor when the House is in Committee of the Whole. The Sergeant-at-Arms bears the symbol before him when executing the Speaker's commands to enforce order, or to conduct a member to the bar of the House.

Mace

House Paintings A fresco by Brumidi pictures the incident at Yorktown when Washington declined overtures from Cornwallis for a two days' cessation of hostilities.

Clock Over the main entrance is the famous clock whose hands are turned back on the last day of the session, that the hour of adjournment may not be marked by it before the business of the House is finished. The clock is of bronze, with figures of a Pioneer and an Indian, and surmounting it an American eagle.

Lobby Opening off from the Hall on the south, back of the Speaker's desk, is the House Lobby. Here are full-length portraits of Washington (by Stuart, copied by Vanderlin) and Lafayette (by Ary Scheffer), presented to Congress by Lafayette on his last visit to this country. Landscapes by Bierstadt picture the Discovery of the Hudson in 1609, and the Spanish Settlement of California in 1698. Back of the Lobby is the Members' Retiring Room, its walls hung with portraits of former Speakers. Under the galleries are the cloak rooms. The galleries are reached from the east and west corridors by magnificent stairways of Tennessee marble.

East Stairway Facing the East Stairway is Hiram Powers' marble statue of Thomas Jefferson. Above the first landing hangs Frank B. Carpenter's picture of the First Reading of the Emancipation Proclamation before the Cabinet, Sept. 22, 1862. The portraits, beginning at the left, are: Edwin M. Stanton, Secretary of War; Salmon P. Chase, Secretary of the Treasury; Abraham Lincoln, President; Gideon Welles, Secretary of the Navy; William H. Seward (seated), Secretary of State; Caleb B. Smith, Secretary of the Interior; Montgomery Blair, Postmaster-General; Edward Bates, Attorney-General. The picture was presented to the United States by Mrs. Mary Elizabeth Thompson in 1878. Alex. H. Stephens, ex-Vice-President of the Confederacy, and then a Member of the House, was one of the orators of its reception. In the corridor above are portraits of Gunning Bedford (of the Continental Congress), Charles Carroll (a signer of the Declaration of Independence) and Henry Clay (by Neagle).

**Carpenter's
Emancipation
Proclamation**

West Stairway At the foot of the West Stairway is a bronze bust (by Vincenti) of the Chippewa Chief, Be-She-Ke. On the wall of the landing (best seen from the upper corridor) is Emanuel Leutze's spirited painting, Westward Ho! It has for its legend. Bishop Berkeley's line:

**Westward
Ho!**

Westward the star of empire takes its way.

and finds its inspiration in a phase of Western settlement. The scene is laid in the Rocky Mountains, amid whose defiles and passes an immigrant train is pushing forward to a fair country beyond. The picture is full of life and action. Below is Bierstadt's Golden Gate, harbor of San Francisco; and in the borders are portraits of Daniel Boone, the pioneer of the Southwest, and Capt. Wm. Clarke, of the Lewis and Clarke Expedition to the Columbia, 1803-6. In the upper corridor hangs a portrait of Chief Justice Marshall (by Brooke).

House Committee Rooms Some of the committee rooms opening off from the House corridors merit attention for their adornment. The Ways and Means Room and the



THE PRESIDENT'S ROOM.



LEUTZE'S WESTWARD HO!

House Committee Rooms Appropriations Rooms are handsomely frescoed. The Military Affairs Room contains a series of paintings of the forts of the United States. In the basement the scheme of decoration in the Territories Room is of Western Indian and wild life, and the Indian Affairs Room has a collection of paintings by Col. Eastman of scenes among the Sioux. In the Agricultural Room, elaborately decorated by Brumidi, are pictured Cincinnatus called from his plow to the Dictatorship of Rome, and Putnam summoned to his part in the Revolution. Ancient and modern harvest scenes—Flora (Spring), Ceres (Summer), Bacchus (Autumn), and Boreas (Winter)—portraits of Washington and Jefferson, both farmers, and other details make this one of the most richly adorned rooms of the building.

Senate Chamber THE SENATE CHAMBER is a spacious hall, 113-ft. in length, 82-ft. wide, and lighted by a ceiling 36-ft. above the floor. The seats of the Senators are arranged in concentric rows, with the aisles radiating from the dais of the President's desk on the north side. On the right of the President's chair is that of the Sergeant-at-Arms, on the left that of the Assistant Doorkeeper, and in front are the desks of the clerks and official reporters. The room is surrounded by galleries, whence one may watch the proceedings. The walls are richly decorated in gold arabesques on delicate tints, with buff panels; and the glass of the ceiling is filled with symbolism of War, Peace, Union, Progress, the Arts, Sciences and Industries. In wall niches around the galleries are marble busts of the Presidents of the Senate. In the main corridor are portraits by Stuart of Washington and John Adams.

President's Room The rooms connected with the Chamber are notable for richness of material of construction and for their adornment. They are the President's Room, the Vice-President's Room, the Senators' Reception Room, the Public Reception Room, and the Room of the Committee on the District of Columbia.

The Room of the President of the United States is set apart for the use of the President on his visits to the Capitol, and is one to which he comes in the closing hours of the session to sign the last bills before adjournment. It is decorated (by Brumidi) with portraits of President Washington and his first Cabinet—Jefferson, Hamilton, Knox, Randolph and Osgood; with allegories of Liberty, Religion, Legislation and Executive Authority; and portraits of Columbus with emblems of Discovery, Americus Vesputius (Exploration), William Brewster (Religion), and Benjamin Franklin (History).

Marble Room The Senator's Reception Room, known as the Marble Room, because constructed wholly of that material, has stately Corinthian columns of Italian marble, paneled walls of Tennessee marble, and ceiling of marble from Vermont. The walls are set with mirrors.

Vice-President's Room The Room of the Vice-President of the United States (who is the President of the Senate) contains Rembrandt Peale's portrait of Washington; a marble bust of Vice-President Henry S. Wilson, whose tragic death occurred in this room, Nov. 22, 1875, and a portrait of Lafayette S. Foster, acting Vice-President in Andrew Johnson's term.



HALL OF REPRESENTATIVES.

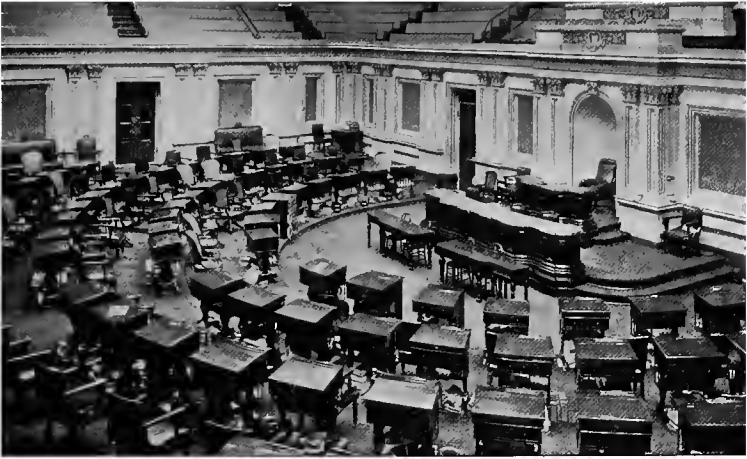


BATTLE OF LAKE ERIE.

- Reception Room** The Public Reception Room is a richly furnished apartment, decorated in oils and frescoes by Brumidi. On the south wall is a painting of President Washington in consultation with Thomas Jefferson, his Secretary of State, and Alexander Hamilton, his Secretary of the Treasury. The vaulted ceiling is all aglow with the brilliant colors of the allegories of War, Peace, Liberty, Plenty, Power, Temperance, Prudence and Justice.
- District Room** The Room of the Committee on the District of Columbia, originally designed for the Senate Library, has in the vaulted ceiling Brumidi frescoes of History, Geography, Science and the Telegraph.
- Corn and Tobacco** The columns of the Senate vestibule have Latrobe's tobacco-leaf capitals. Latrobe's (sometimes called Jefferson's) cornstalk columns, with capitals of corn in the husk, are at the foot of the East Stairway (near the Supreme Court Room) leading to the basement. They have ingeniously been termed the "American order" of architecture.
- Crawford Door** From the Senate vestibule the east door opens upon the portico. This is the Crawford Bronze Door designed by the American sculptor Thomas Crawford, and cast at Chicopee, Mass.*
- East Stairway** From the east and west corridors stairways lead to the Senate Galleries. The East Stairway, of Tennessee marble, is lighted by a richly stained skylight over the landing. At the foot of the stairs is Hiram Powers' statue of Benjamin Franklin (note the inimitable shrewdness of the expression), and on the wall of the landing hangs W. H. Powell's spirited painting of the Battle of Lake Erie, Sept. 13, 1813. It pictures the gallant exploit of
- Perry** Commodore Perry, transferring his colors from the disabled flagship *Lawrence* to the *Niagara*, in the face of a terrific cannonading. It was after the victory won here that Perry dispatched the famous message, "We have met the enemy and they are ours."
- East Corridor Paintings** †On the walls of the corridor are portraits of Patrick Henry (by Matthews), Thomas Jefferson, Daniel Webster and Henry Clay (by Darby), and Heaton's painting of Columbus Leaving La Rabida. In the hall to the east are Thomas Moran's paintings of the Canyons of the Yellowstone and the Colorado, and Mozier's bronze *Il Penseroso*. In the ante-room of the Ladies' Gallery are two historical paintings—Halsall's *First Fight of the Iron-Clads (Monitor and Merrimac, Hampton Roads, Va., March 9, 1862)*, and Mrs. C. A. Fassett's *Florida Case before the Electoral Commission (in the Senate Chamber, Feb. 5, 1877)*. The last contains a vast number of portraits of the public men of the Hayes-Tilden period; a key to the picture hangs near the window.
- Senate East Corridor** THE ELECTORAL COMMISSION was a special commission created by Congress in January, 1877, to decide the disputed electoral returns of the Presidential election of 1876. It was composed of five Senators, five Representatives and five Justices of the Supreme Court. The cases submitted to it were those of Florida, Louisiana, South Carolina and Oregon. From each of these States double or multiple sets of returns had been received; and the election depended upon which should be accepted and counted. By a party vote of 8 to 7 the Commission decided every case for Hayes.

*In the East Corridor are busts of Vice-Presidents Tyler, Johnson and Wheeler.

†There are here also a series of four old paintings by John B. White: Gen. Marion inviting a British officer to a dinner of potatoes; Mrs. Motte preparing to fire her house; Sergeants Jasper and Newton; Battle of Fort Moultrie, June 28, 1776.



SENATE CHAMBER.



SUPREME COURT ROOM.



THE CRAWFORD DOOR—SENATE PORTICO.

The panels commemorate the Death of Warren at Bunker Hill, 1775; Washington's Rebuke of Gen. Charles Lee at Monmouth, 1778; Hamilton's Gallantry at Yorktown, 1781; Washington's Reception at Trenton, when on the way to his Inauguration as First President, 1789; Washington's First Inauguration, 1789; Laying the Corner Stone of the Capitol, Sept. 18, 1793. The panels below contain allegories of War (struggle between a Hessian and a settler) and Peace.

There is preserved here the famous gilt mirror which Vice-President **Senate** John Adams purchased for the room, and which Congress consented to pay **East Corridor** for only after a three days' stormy debate and much eloquent denunciation of the purchase as a piece of extravagance. Its cost was \$36.

*On the walls are portraits in mosaic of Abraham Lincoln and James A. Garfield, and in oil of Charles Sumner (by Ingalls) and Gen. John A. Dix (by Morrell). The Stars and Stripes of the Dix portrait are put here in commemoration of the historic dispatch sent by him as Secretary of the Treasury to Wm. Hemphill Jones, in New Orleans, Jan. 29, 1861: "If any one attempts to haul down the American flag, shoot him on the spot."

At the base of the white marble West Stairway is Story's marble statue **West Stairway** of John Hancock, whose name is first in the list of signatures of the Declaration. The pedestal is inscribed: "He wrote his name where all nations should behold it and all time should not efface it." On the wall of the landing is James Walker's Storming of Chapultepec, one of the defences of the City of Mexico, by the American army under Gen. Scott, Sept. 13, 1847. In the upper corridor is Charles Wilson Peale's Washington.

Peale was an officer in the patriot army, and while in camp employed his leisure hours in painting. He began the picture of Washington at Valley Forge, obtained the final sitting from the commander-in-chief a day or two after the battle of Monmouth, **Peale's Washington** and finished the picture at Princeton. Nassau Hall at Princeton is shown in the background, with a body of British prisoners. The sword worn by Washington is the one now preserved in the library of the State Department. The portrait in Vice-President's Room, by Rembrandt Peale (son of Charles Wilson Peale) was painted from sittings given by Washington in 1795. Lossing records that it "was pronounced by the relatives and intimate friends of Washington the best likeness of Washington that was ever painted."

Elaborate bronze stairways (designed by Crawford) lead to the Senate **Bronze Stairway** basement, whose corridor walls and ceilings are filled with frescoes, and some of whose committee rooms are deserving of attention. When Congress is in session the bronze stairways are reserved for the use of the Senators only; visitors should take the stairs leading from the east and west corridors.

Among the basement decorations are arabesques, allegorical figures, **Senate Committee Rooms** birds and game, tracery of vine and foliage, the Indian, and portraits of distinguished actors and notable scenes in American history. America is pictured now as panoplied for war, and again as reading from the Constitution. The Room of the Committee on Indian Affairs (intended for the Committee on Agriculture) has above the door a painting of Columbus and an Indian maiden, and on its walls and ceilings are some exquisite vine and fruit pieces. In the room of Military Affairs five frescoes (by Brumidi) depict the Boston Massacre, the Battle of Lexington, the Death of Wooster, Washington at Valley Forge, and the Storming of Stony Point. Above the doors of the Foreign Relations Room is a fresco copy of West's painting of the Signing of Preliminary Articles of Peace between the United States and Great Britain, at Paris, Nov. 13, 1782; and within are portraits of Clay, Allen, Cameron and Sumner, in their times chairmen

* The Busts are of Lincoln, Sumner, Crawford, Tyler, Garibaldi, Kosciuszko.

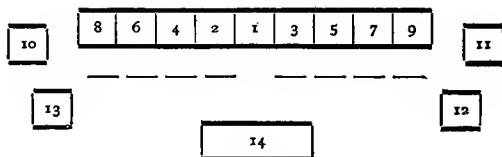
Senate Committee Rooms of the committee. The negotiations between the United States and France which led to the Louisiana Purchase (April 30, 1803) give the theme for the exterior decoration of the Territories Room. Other portraits are of Fulton, over the door of the Patents Room; Franklin, over that of the Post-Offices and Post-Roads Room; Fitch (steamboat inventor), over the Senate Post-Office, and Las Casas (Apostle to the American Indians), facing the foot of the west stairway.

Underneath the Rotunda is a chamber formed by a colonnade of Doric columns with groined ceiling. A star in the pavement designates the centre of the Capitol. A crypt below was designed to be the tomb of Washington, but it was never used for this purpose.

Corner Stone The corner-stone of the original Capitol is to the right of the Rotunda portico; it may be reached by descending the flight of steps on the right after leaving the Rotunda by the north door. It is marked with a beautiful bronze tablet, set in place in 1895, and inscribed with this legend:—

Beneath this tablet the corner stone of the Capitol of the United States was laid by George Washington, First President, September 18, 1793. On the hundredth anniversary, in the year 1893, in presence of the Congress, the Executive and the Judiciary, a vast concourse of the grateful people of the District of Columbia commemorated the event. Grover Cleveland, President of the United States; Adlai Ewing Stevenson, Vice-President; Charles Frederick Crisp, Speaker House of Representatives; Daniel Wolsey Voorhees, Chairman Joint Committee of Congress; Lawrence Gardner, Chairman Citizens' Committee.

Supreme Court Room THE SUPREME COURT ROOM, designed by Latrobe after Greek models, is a semi-circular hall, with a low-domed ceiling having square caissons of stucco work. The room is decorated with a screen of Ionic columns of Potomac marble, the white capitals modeled after those of the Temple of Minerva. The columns form a loggia and support a gallery. In front of them is the Bench of the Supreme Court. The chair of the Chief Justice is in the centre, with those of the eight Associates on either side. Outside of the space reserved for Counsel are seats for spectators. On the wall are busts of former Chief-Justices: John Jay of New York, 1789-1795; John Rutledge of South Carolina, 1795-1795; Oliver Ellsworth of Connecticut, 1796-1800; John Marshall of Virginia, 1801-1835; Roger B. Taney of Maryland, 1836-1864; Salmon P. Chase of Ohio, 1864-1873; Morrison R. Waite of Ohio, 1874-1888.



1. Chief Justice Fuller.

- | | | | |
|----------------------------------|-------------------------|--------------------------|-------------------------|
| 2. Mr. Justice Harlan. | 3. Mr. Justice Gray. | 4. Mr. Justice Brewer. | 5. Mr. Justice Brown. |
| 6. Mr. Justice Shiras. | 7. Mr. Justice White. | 8. Mr. Justice Peckham. | 9. Mr. Justice McKenna. |
| 10. The Clerk's Desk. | 11. The Marshal's Desk. | 12. The Reporter's Desk. | |
| 13. The Attorney General's Desk. | 14. Counsel's Desk. | | |

The Supreme Court Room was until 1859 the Senate Chamber. The Court formerly occupied the room beneath, which is now the Law Library. Supreme Court Room

On the terrace west of the building, at the head of the first flight of steps, is Story's statue of Marshall, the figure of bronze, in judicial robe, the pedestal inscribed: "John Marshall, Chief-Justice of the United States. A. D. MDCCCLXXXIV." The figures in the panels, of Italian marble, are: Minerva Dictating the Constitution to Young America, and Victory Leading Young America to Swear Fidelity at the Altar of the Union. Story's Marshall

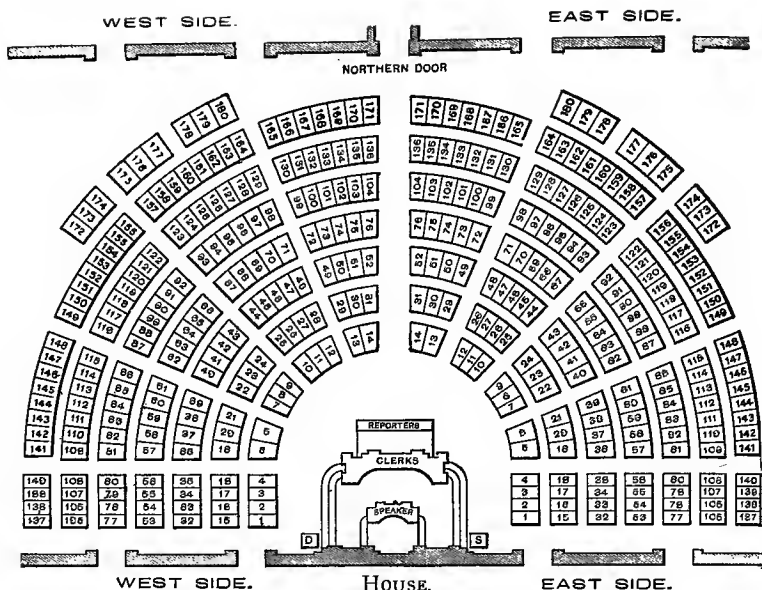
The top of the Dome is reached by a winding stairway which opens from the corridor on the left as one passes out through the north door of the Rotunda. The stairway affords an overlook of the Rotunda itself from the whispering gallery beneath the canopy, and a magnificent view from the balustrade beneath the lantern. The view from this point is such as amply to repay for the toilsome ascent; but the one from the first balustrade, lower down, gives practically the same outlook. Ascent to Dome

The Rotunda portico is the scene of the inaugurations. The retiring President and the incoming President ride together from White House to Capitol. The oath of office having been taken by the Vice-President in the Senate Chamber, all repair to the Rotunda portico, and its grand stand erected for the occasion. It is a brilliant and impressive assemblage—the Chief-Justice and the Associates in their robes of office, the members of the Diplomatic Corps in resplendent uniforms; the members of the House and Senate, officers of the Army and Navy, and other dignitaries of the land; while on the esplanade in front are gathered tens of thousands of spectators. The President having read his inaugural address, the Chief-Justice administers the oath of office:— Inauguration Day

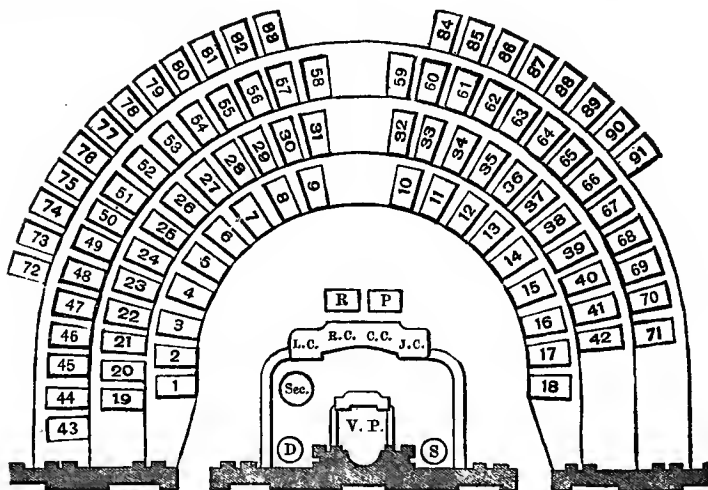
I do solemnly swear that I will faithfully execute the office of President of the United States, and will to the best of my ability preserve, protect and defend the Constitution of the United States.

The programme concludes with a review by the new President of the vast procession—of troops, marines, militia, political clubs and others—which marches from the Capitol down Pennsylvania avenue and past the reviewing stand in front of the White House.

On the great esplanade of the east front is Greenough's colossal marble statue of Washington. The figure is seated in a Roman chair, the left hand clasping a sword, the other raised in invocation of heaven. Accessories are Columbus with globe and an Indian; Phœbus-Apollo Driving the Chariot of the Sun—America rising among the Nations; and Hercules Strangling the Serpent—America's victory over tyranny. The inscriptions are chosen from Henry Lee's oration on the death of Washington, pronounced before both Houses of Congress, Dec. 16, 1799: "First in War—First in Peace—First in the Hearts of His Countrymen." The sculptor's signature runs: "*Simulacrum istud ad magnum Libertatis nec sine ipsa duraturum* HORATIUS GREENOUGH *faciebat*"—"Horatio Greenough made this statue for a great exemplar of Freedom; not without Freedom can it endure." Greenough's Washington



Republican on East side. Democrats on West side. A diagram on the wall on main floor gives the seat numbers of Representatives, corresponding to the numbers in our diagram.



DIRECTORY OF OFFICERS OF SENATE.

V. P., Vice-President. L. C., Legislative Clerk. D., Assistant Doorkeeper. R., Official Reporters.
 Sec., Secretary. R. C., Reading Clerk. J. C., Journal Clerk. P., Press Reporters.
 C. C., Chief Clerk. S., Sergeant-at-Arms.

East Side.

SENATE.

West Side.

WASHINGTON STREET CARS.

Complete list of car lines, their routes and the streets traversed.

- Bennings Line*—Runs from 15th and H streets, N. E., to Bennings.
- Brightwood Railway*—Runs from 4½ and O streets, S. W., via 9th street to Florida avenue and 7th street, to Takoma and Forest Glen.
- Connecticut Avenue Line*—Runs from the Capitol grounds to 18th street and Columbia road via F street and Connecticut avenue.
- East Washington Line*—Runs from 13th and D streets, N. E., to 15th and G streets, N. W. (Treasury Building), via 1st and G streets.
- Eleventh Street Line*—Runs from 11th street and Florida avenue, N. W., to Anacostia and Congress Heights.
- Chevy Chase Lake*—Runs from Chevy Chase Lake to Treasury Building (15th st. and New York ave.) via 14th st. and Rock Creek Bridge.
- Chevy Chase Line*—Runs from Rock Creek Bridge to Chevy Chase.
- Columbia Line*—Runs from 15th and H streets, N. E., to 15th street and New York avenue, N. W. (Treasury Building).
- Georgetown Line*—Runs from 14th and East Capitol streets via F street to 36th street and and Prospect avenue (Georgetown).
- Georgetown & Tenallytown R. R.*—Runs from 32d and M streets north to District line (West Chevy Chase).
- Fourteenth Street Line*—Runs from 14th and Park streets, N. W., to B. & O. R. R. Depot (C street and New Jersey avenue).
- Fourth Street Line*—Runs from 7th and Pomeroy streets, N. W., to N and Water streets, S. W., via LeDroit Park, 4th street, New York avenue, 5th street, G street, 11th street, N. W., and 14th street, South.
- Maryland Line*—Runs from 15th and G streets (Treasury Building) to Berwyn, Md., via G and 5th streets, New York avenue and Hyattsville.
- Metropolitan Coach Company (Herdic)*—Runs from 22d and G streets to 16th and U streets, N. W., via 18th street and New York avenue.
- Ninth Street Line*—Runs from 4½ and O streets, S. W., to 7th street and Florida avenue, N. W., via 9th street.
- North Capitol & Brookland Line*—Runs from Brookland, D. C., to Treasury Building (15th and G sts., N. W.), via N. Capitol, 1st and G sts.
- Washington, Alexandria & Mt. Vernon Ry.*—For Alexandria, Arlington and Mt. Vernon take cars at 13½ st. and Pennsylvania ave., N. W.
- Washington & Glen Echo R. R.*—Runs from Cabin John Bridge to Chevy Chase Circle.
- Washington & Great Falls R. R.*—Runs from 36th street and Prospect avenue, N. W., to Cabin John Bridge, Md.
- Washington & Rockville R. R.*—Runs from 32d and M streets, N. W., to Rockville, Md., via Tenallytown line.
- Washington, Arlington & Falls Church Ry.*—From Aqueduct Bridge via Fort Myer and Arlington Cemetery to Falls Church.

The Standard Guide.

CAPITAL TRACTION COMPANY.

Pennsylvania Avenue Division—Starting at 36th and M streets, N. W., Georgetown, via M street to 26th street, 26th street to Pennsylvania avenue, Pennsylvania avenue, N. W., via south of Capitol grounds, to 8th street, S. E., to Navy Yard gate (8th and M streets, S. E.).

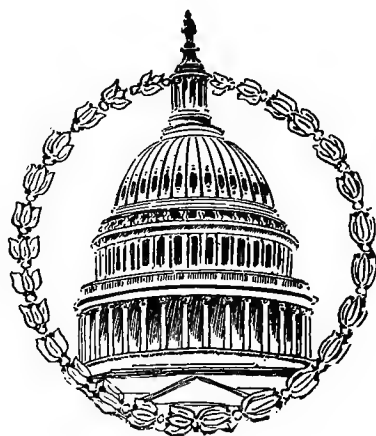
Branch line on Penn. ave. from 8th st., S. E., to the Eastern Branch.

Beginning April 1, 1901, a line runs in connection with this, starting at 26th street and Pennsylvania avenue, N. W., via 26th street to F street, F street to 17th street, 17th street to Pennsylvania avenue, N. W. Returning, from 17th street and Pennsylvania avenue, N. W., 17th street to G street, G street to 25th street, 25th street to Pennsylvania avenue, N. W.

Fourteenth Street Division—From 14th and Park streets, N. W., via 14th street, to New York avenue, New York avenue to 15th street, 15th street to Pennsylvania avenue, Pennsylvania avenue to 1st street, N. W., 1st street to C street, N. W., C street to B. & O. Depot.

Seventh Street Division—Starting from P and Water streets, S. W., via Water street to 7th street, 7th street to Florida avenue, N. W., Florida avenue to U street, U street to 18th street, 18th and Cincinnati streets to Rock Creek Bridge. Returning over same route.

Chevy Chase Division—From Rock Creek Bridge via Connecticut avenue, extended to Chevy Chase and Chevy Chase Lake.



THE LIBRARY OF CONGRESS.

THE need of a separate building for the Library of Congress was first urged by Mr. Ainsworth R. Spofford, in his Librarian's Report for 1872. In 1886 an appropriation was made for the purchase of the site, which is a plot of ten acres, including two city blocks, on the plateau southeast of the Capitol. The grounds and the seventy residences upon them cost \$585,000. The foundations were laid in 1888, and the building was begun in 1889, and was completed in the spring of 1897. The net cost of the building, exclusive of site, was \$6,032,124.54. **Cost**

The original architectural plans were prepared by the firm of Smithmeyer & Pelz. These were subsequently modified in various details by those of Edward Pearce Casey. The original act of Congress of 1886 provided for a commission to have charge of the work. In 1888 the commission was succeeded in the management by Brig.-Gen. Thos. Lincoln Casey, Chief of Engineers of the Army; the active superintendence being intrusted to Mr. Bernard R. Green. Upon General Casey's death in March, 1896, Mr. Green was, by joint resolution of Congress, appointed as his successor. The memorial arch in the Entrance Pavilion bears the record:

ERECTED UNDER THE ACTS OF CONGRESS OF
APRIL 15 1889 OCTOBER 2 1889 AND MARCH 2 1899 B'
BRIG GEN THOS LINCOLN CASEY
CHIEF OF ENGINEERS U S A

BERNARD R GREEN SUPT AND ENGINEER
JOHN L SMITHMEYER ARCHITECT
PAUL J PELZ ARCHITECT
EDWARD PEARCE CASEY ARCHITECT

The Library grounds adjoin those of the Capitol. The building faces west upon First street, and the outer walls have a frontage upon four streets (First, East Capitol, Second and B streets); this, with the spacious courts and the great number of windows (nearly 2,000), renders it the best-lighted library in the world.

The building is of the Italian Renaissance order of architecture; it has three stories, with a dome; and is in area 470×340-ft., covering nearly 3½ acres of ground, with four large inner courts, 150 by 75 to 100-ft. The height of the walls is 69-ft. The building is surmounted on all sides by a carved balustrade.

The plan and arrangement are shown in our diagram on a succeeding **Plan** page. It consists of a great central rotunda, which is the reading-room; from which radiate book-stacks, and which is inclosed in a parallelogram of

galleries and pavilions. The building material employed is for the exterior walls white granite from New Hampshire, and for the inner courts Maryland granite and white enameled bricks. The interior is rich in choice marbles from Europe, Africa and America.

The Exterior Decorations.

Dome The Dome is finished in black copper, with panels gilded with a thick coating of gold leaf. The cresting of the Dome above the lantern, 195-ft. from the ground, terminates in a gilded finial, representing the torch of Science, ever burning.

Races of Men The thirty-three windows of the corner pavilion and of the west façade have carved, in the keystone on the arch, heads representing the several races of men. These were prepared from material gathered by the National Museum. The types are, in order from the first one on the Entrance Pavilion: Russian Slav, Blonde European, Brunette European, Modern Greek, Persian, Circassian, Hindoo, Hungarian, Jew, Arab, Turk, Modern Egyptian, Abyssinian, Malay, Polynesian, Australian, Negrito, Zulu, Papuan, Soudan Negro, Akka, Fuegian, Botocudo, Pueblo Indian, Esquimaux, Plains Indian, then Samoyede, Corean, Japanese, Aino, Burmese, Thibetan, Chinese.

Fountain The Bronze Fountain, in front of the Entrance Pavilion, by Hinton Perry, is an effective composition representing the Court of Neptune, with conch-blowing tritons, sea nymphs riding sea horses; serpents, frogs and turtles.

Portico Busto Each of the corner pavilions is adorned with twelve columns. The central pavilion of the west front, which is the Entrance Pavilion, has sixteen rounded pillars with Corinthian capitals. Just below the roof four colossal figures, each an Atlas, support a pediment, on which are sculptured American eagles, with supporting figures of children. In the circular windows of the portico are nine colossal portrait-busts carved in granite. They are, beginning on the north or left-hand as one approaches the entrance: *Emerson* and *Irving*, by Hartley; *Goethe*, *Franklin* and *Macaulay*, by Ruckstuhl; *Hawthorne*, by Hartley; *Scott*, by Adams; on the north end (not seen from the front) *Demosthenes*, and on the south end *Dante*, both by Adams.

Entrance Arches The Sculptures over the Arches of the three entrances, by Bela L. Pratt, typify, on the left, Literature; in the center, Science; and on the right, Art. Each subject is represented by two figures. The symbols of *Literature* are the tablet for one figure, the book for the other; of *Science*, torch and scroll, and celestial globe circled with the Signs of the Zodiac; of *Art*, the sculptor's mallet and partly chiseled marble, and the painter's palette and brush.

The bronze doors of the Entrance Pavilion are described in Section I following.

The Interior.

Ground Floor The building has three stories—the ground floor, the first or library floor, and the second or gallery floor. The ground floor, where are the book-binding, office of the Superintendent, receiving rooms, etc., is noteworthy

for its corridors, wainscoted with American marble. The marble of the west corridor is a mottled blue stone, from Vermont; the south, red and white, from Vermont; the east, black and white, from Georgia; and the north, chocolate, from Tennessee quarries.

The usual entrance to the building is by the massive stairways of the Central Pavilion, and through the bronze doors to the Central Stair Hall of the first or library floor. (See plan on page following.) This is a magnificent apartment, pronounced to be unsurpassed by any other entrance hall in the world. It is lined throughout with fine Italian marble, highly polished. On the sides rise lofty rounded columns, with elaborate carved capitals of Corinthian design; while the arches are adorned with marble rosettes, palm leaves and foliated designs of exquisite finish and delicacy. The great height of this entrance hall, rising 72-ft. to the skylight, with its vaulted ceiling, and the grand double staircase, with its white marble balustrades leading up on either side, exhibit an architectural effect which may fitly be termed imposing. The newer posts of the stairway are enriched by beautiful festoons of leaves and flowers, and are surmounted by two bronze lamp-bearers for electric lights. The staircases are ornamented with twenty-six miniature marble figures by Martiny, carved in relief, representing in emblematic sculpture the various arts and sciences. This beautiful and spacious entrance hall has been described as "a vision in polished stone," and, taken in connection with the grand corridors and the richly decorated Reading Room, the Library may be pronounced the finest marble interior in America.

**Stair
Hall**

The central feature of the interior is the Reading Room, an octagonal or nearly circular hall, 100-ft. in diameter and 125-ft. high, lighted by eight large semicircular windows, 32-ft. wide. This is designed to seat 250 readers, furnishing each a desk with four feet of room to work in. The desk of the Librarian and his assistants is centralized within the railing, commanding a view of every part of the Reading Room. Direct communication from the desk to the book-stacks is had by speaking and pneumatic tubes and automatic book carriers, also with the Librarian's Room and through the book tunnel with the Capitol.

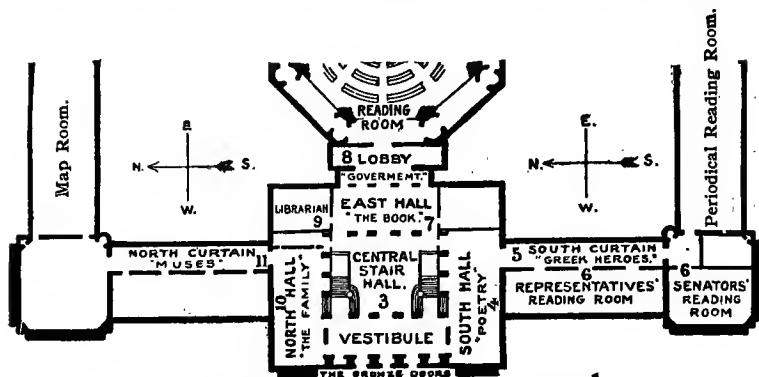
**Reading
Room**

Visitors are not admitted to the Reading Room on the first floor for sight-seeing. To view the room one should ascend by elevator or stairway to the Visitors' Gallery. (See page 88.)

**Visitor's
Gallery**

Other rooms on the first floor are the Librarian's room, Representatives' and Senate reading rooms, Copyright Office, and special collections, like the Toner Library.

The galleries and pavilions of the second floor are devoted to exhibits of engravings and other works of art, of which the Library has acquired by the Copyright Law thousands of examples; maps, of which there are 15,000; rare books, and other collections.

FLOOR PLANS AND KEY TO DECORATIONS.**PLAN OF THE FIRST FLOOR AND DECORATIONS.**

The subject of the principal decoration is given with each apartment.
 The numbers refer to the sections of the text describing the decorations.
 See index on the opposite page.

The Martiny Stairway Carvings.**South Stairway.**

Beginning at the foot, the symbolical figures carved in high relief are, in the railing : a Mechanic with a cog-wheel, Hunter with a rabbit, Vintager with grapes and wine glass, Farmer with sickle and sheaf of wheat, Fisherman with rod and fish, Soldier with helmet, Chemist with blowpipe, and Cook with a steaming pot. The buttress figures are of America and Africa, supporting a globe showing these continents. On the landing balustrade above are Comedy and Tragedy with their masks, and Poetry with a scroll.

North Stairway.

The figures of the north stairway are, beginning at the foot : Gardener with rake and spade, Entomologist with net and specimen case, Student with mortar-board cap and book, Printer in paper cap with press and type, Musician with lyre and music book, Physician with mortar, retort and serpent, Electrician with telephone and electric light, Astronomer with telescope, globe and compasses. On the buttress are Europe (with lyre, book and column) and Asia (with dragon vase). The balustrade figures are of Painting, Architecture and Sculpture.

The Library Decorations.

With Views from Photographs.

THESE pages contain concise but comprehensive descriptions of all the mural decorations of the Library Building. The location of every painting is indicated, and its subject is explained. All the quotations and other inscriptions on walls and ceilings are given. The *Standard Guide* is a complete handbook for visitors.

The arrangement and presentation of the material are such as to make it of very practical assistance in helping one to see all of the Library understandingly and appreciatively in the time at disposal.

The descriptions are given in the section order shown below. The visitor will find an advantage in following the same order.

INDEX TO LIBRARY DESCRIPTIONS.

Sec.	FIRST FLOOR.	Sec.	SECOND FLOOR.
1	Bronze Doors . . . 73	12	North Corridor . . . 83
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3	Central Stair Hall . . 74	14	South Corridor . . . 86
4	South Hall . . . 75	15	West Corridor . . . 87
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7	East Hall . . . 78	18	Southwest Pavilion . . 91
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For fountain, ethnological heads, and portico busts and sculptures, see ante.

** Study the plans of the two stories. Remember that the building faces west. Take your bearings from the compass points in the floor of the Central Stair Hall, and as given in the floor plans.

FOR PUBLIC CAFE AND LUNCH ROOM TAKE ELEVATOR TO TOP FLOOR.

1. The Three Bronze Doors.

Tradition.—Tradition is typified as a woman reciting her story to a boy, who leans upon her knee and looks up into her face. Grouped before her and listening to the tale are four representative types of mankind. To her right is a Norse warrior, with winged cap and battle-axe; and by him a shepherd with his crook. On her left sit a primitive man with his stone axe, and an American Indian with his arrows. The Indian figure is a portrait of Chief Joseph, of the Nez Percés.* In the left panel is Imagination with the lyre, emblematic of recitation and song; in the right stands widowed Memory clasping the sword and helmet of her dead. The genii below support on one side the wings of imagination; on the other the memorial urn. (By Olin L. Warner.)

* On the day in April, 1897, when these particular notes were being made for the "Standard Guide," Chief Joseph himself was here at the Library, looking upon this portrait of himself.

Printing.—The large tympanum represents Minerva presiding over the "Diffusion of the Products of the Typographical Art." The goddess, seated in the center, holds upon her lap an open book. Two winged figures of youthful genii are, as her envoys, conveying to mankind the blessings of learning and literature. By Minerva's side is her owl; other suggestions are the hour-glass, the old-fashioned printing press, the stork (as the bird of home), and a winged Pegasus. In the minor tympanum a cartouche set in a garland of fruits bears the legend: "Homage to Gutenberg." (Gutenberg, the inventor of printing, Germany, 1400-1468.) In each of the panels is an idealization, in form of a graceful female figure in brocaded robes, upholding in each hand a flaming torch. The one on the right as we enter is Intellect; on the left, Humanities. (By Frederick Macmonnies.)

Writing is a mother instructing her children from the written record of the scroll. On one side is an Egyptian scribe with his stylus, and a Jewish patriarch; on the other, a Greek with a lyre and a Christian with the cross. In the panels are Truth with mirror and serpent and Research with torch. (By Warner.)

2. The Vestibule.

The Two Minervas.—The sun-lit finial of the dome is the Torch of Learning; we have seen the same emblem employed in the bronze doors, and we shall find it repeated again and again in the symbolical decorations of the interior. It is here in the vestibule, held aloft by the Minerva of Defensive War, represented with torch and sword. In her other character Minerva is shown as the presiding genius of Wisdom and the Liberal Arts. The figures are reproduced in eight pairs. They are by Herbert Adams. The white marble of the vestibule is from Italy. The gold of the white and gold ceiling is like that of the dome, 22-carats fine.

3. The Central Stair Hall.

The details which one will not fail to note are Martiny's bronze-lamp bearers and relief figures in the staircases, which are described in detail in the foregoing pages of this chapter; and the commemorative arch with its inscription and Warner's spandrel figures of Students, one a boy and the other an old man—for books are the instruction of youth and the solace of age. The arch bears the official designation of the edifice as the LIBRARY OF CONGRESS; and a tablet gives the record of construction; see ante. On either side of the tablet are the fasces and the eagle.

In the corners of the cone of the ceiling are Martiny's flying half-figures supporting cartouches upon which appear the device of the lamp and the book. Commemorative tablets in the ceiling bear the names of Moses, Herodotus, Dante, Homer, Milton, Bacon, Aristotle, Goethe, Shakespeare, Moliere. In the marble tablets below, are in succession: Cervantes—Hugo, Scott—Cooper, Longfellow—Tennyson, Gibbon—Bancroft.

Points of the Compass.—Radiating from a conventional sun inlaid in brass in the center of the floor are the Cardinal Points, surrounded by the Signs of the Zodiac. Fixing the points of the compass in mind as here indicated, one may readily follow from apartment to apartment as each is described in the "Standard Guide." The descriptions begin with the South Hall, on this floor.

4. Entrance Pavilion—First Floor—South Hall.

WALL PAINTINGS.—In the South Hall H. O. Walker celebrates *Poetry*. The large panel at the east end is devoted to *Lyric Poetry*. The central figure is an idealization of the Muse, laurel-crowned and playing upon a lyre. She is attended, on her right, by Passion with arm upraised responding to the strains, Beauty, and Mirth, a boy. On her left are Pathos with eyes raised to heaven, Truth, and Devotion with bowed head. The landscape is an idyllic scene of the days "when Music, heavenly maid, was young."

The six panels on the sides present ideals of youthful subjects of the poets:

Emerson's *Uriel*, the winged angel sitting alone and unmoved by the anger of his companion spirits.

Wordsworth's *Boy of Winander*, "by the glimmering lake,"

At evening, when the earliest stars began
To move along the edges of the hills.

Keats' *Endymion*, the lowly shepherd boy of Mount Latmos, with whom Diana in her chariot of the moon, fell in love as she saw him sleeping.

Tennyson's *Ganymede*, the cup-bearer of the gods—

Flushed Ganymede, his rosy thigh
Half hurried in the eagle's down,
Sole as a flying star shot thro' the sky,
Above the pillar'd town.

Milton's *Comus*, the enchanter, listening to the song of the Lady.

Shakespeare's *Adonis* slain by the wild hoar.

Joy and Memory are idealized in the painting above the arch in the west wall. Joy is attended by a boy with a lamb; Memory sits by a sculptured marble. The composition symbolizes the dual office of poetry as giving expression to the joyousness of life and as commemorating the men and the deeds of the past. The inscription is from Wordsworth:

The Poets, who on earth have made us heirs
Of truth and pure delight by heavenly lays.

THE CEILING.—In the mosaic ceiling are inscribed names of the poets: Theocritus, Pindar, Anacreon, Sappho—Catullus, Horace, Petrarch, Ronsard—Longfellow, Lowell, Whittier, Bryant, Whitman, Poe—Browning, Shelley, Byron, Musset, Hugo, Heine.

5. South Curtain Corridor.

THE SOUTH CURTAIN CORRIDOR leads from the South Hall of the Entrance Pavilion to the Representatives' and Senate Reading Rooms. The decorations by Walter McEwen celebrate the **Greek Heroes**. The series begins in the panel above the entrance, with Paris.

Paris at the court of Sparta is entertained by Menelaus, whose wife, Helen, the most beautiful woman in the world, has been promised to Paris by Venus. He has come to bear her away to Troy.

Jason enlisting the Greeks in the glorious quest of the Golden Fleece. Beneath this picture is the inscription, from Tennyson's "Ulysses":

One equal temper of heroic hearts made weak by time and fate,
But strong in will to strive, to seek, to find, and not to yield.

Bellerophon, commissioned to slay the Chimæra—a monster with lion's head, goat's body and dragon's tail—receives from Minerva the golden bridle of the winged horse Pegasus, by whose aid he is to accomplish the task.

Orpheus slain by the Bacchantes. Dazed by grief for his dead wife Eurydice, the musician could not play the joyful strains required of him by the Bacchantes, who in their fury killed him. Beneath the picture is inscribed:*

A glorious company, the flower of men to serve as model
For the mighty world, and be the fair beginning of a time.

Perseus, come to the court of King Polydectes (who has persecuted the hero's mother, Danæ, by a suit for her hand), turns the monarch and his company into stone by confronting them with the head of the Gorgon Medusa.

Prometheus having stolen fire from heaven, Jupiter created the first woman, Pandora, for the punishment of mankind, and sent her to Prometheus. The hero refused her, and vainly cautioned his brother Epimetheus not to accept her; this is the incident pictured. Pandora holds the fateful box, from which were let fly into the world all human ills, Hope alone remaining behind to bless mankind. The inscription reads:

To the souls of fire, I, Pallas Athena, give more fire;
And to those who are manful, a might more than man's.

Theseus, at the command of Minerva, deserting the sleeping Ariadne on Naxos.

Achilles, at the court of Lycomedes, disguised as a school girl, is sought by the wily Ulysses, who in peddler's garb displays his wares; the girls choose trinkets, but Achilles is attracted to a sword, and thus reveals his sex. The inscription is from Byron's *Childe Harold*:

Ancient of days, august Athena, where are thy men of might, thy grand
In soul? Gone—glimmering through the dreams of things that were.

Hercules, the story runs, having in anger killed a man was condemned by the gods to serve Omphale, the Queen of Lydia, for three years as a slave. Appareled in feminine dress the hero was put to spinning and other woman's tasks, while Omphale wore his lion's skin.

6. Senate Reading Room.

Reached by South Curtain Corridor.

THE SENATE READING ROOM ceiling is decorated with a gold ground on which are floating female figures. Above the mantle is carved the shield of the Union surmounted by the American Eagle, and supported by flying Genii. (By Adams.)

6. Representatives' Reading Room.

Reached by South Curtain Corridor.

THE MANTELS of Italian marble are to be accounted the richest and most beautiful adornments of the building. The mosaic panels (exceeding 7 feet by 3 feet in size) are by Fred. Dielman. The subject of the north mantel is Law; of the south, History.

Law, a woman of radiant countenance and wearing the ægis, is enthroned upon a dais. At her feet are doves of peace, the bound volume of the statutes, and the scales of justice. She holds a palm branch toward Truth with her lilies, Peace with a twig of olive, and Industry with his artisan's cap and hammer. On the other side she interposes a sword against skulking Fraud, Discord with her malign serpents, and Violence with his sword and torch.

* The inscriptions in the Library are in many instances adaptations, in which the exact text and the form of the verse are as here disregarded.

In the frieze the motives are the lamp and wreath; and in the center is a cartouche of Labrador spar. In the panel above is the American eagle with the shield in a wreath; in the border is the caduceus.

History.—In the center stands the Muse of History with recording pen and gold-clasped volume. In the panels on either side are the names of great historians: Herodotus, Thucydides, Polybius, Livy, Tacitus, Bæda, Comines, Hume, Gibbon, Niebuhr, Guizot, Ranke, Bancroft, Motley. In the left of the picture sits Mythology with a recording stylus and a globe symbolic of the myths of the worlds. Beside her is a winged Sphinx and Pandora's box. On the right is the venerable figure of Tradition; and by her with a lyre sits a youthful poet, who will sing the story that she tells. In the distance rise the Pyramids of Egypt back of Mythology, the Parthenon of Greece back of History, and beyond Tradition the Colosseum of Rome.

Below is an antique lamp, and above, a frieze of horns of plenty, with a central cartouche of green onyx. The upper-mantel is similar to the one already noted.

WALLS are finished in dark oak and green silk, and the color scheme is extremely rich and effective. The oak tympanums over the doors are carved by C. H. Niehaus with motives of Minerva's owl and the American eagle.

CEILING PAINTINGS, by Carl Gutherz, represent the seven primary colors in a series of panels, the **Pictorial Spectrum of Light**. In the central field of each panel is an idealization in the form of a human figure, and in the corners of the panel are boyish genii, and shields of the States. Beginning at the north, the first is

Indigo, the Light of Science.—Science is represented in the figure of Astronomy, borne upon a winged chariot, exploring the heavens. The crescent moon floats in the background; and overhead is a bow of stars. In the corners of the panel are genii with books, charts and a telescope.

Blue, the Light of Truth.—The Spirit of Truth is portrayed as trampling under foot and piercing with a beam of light from heaven the Dragon of Error. The genii in the corners have the Bible, level, plumb and square.

Green, the Light of Research.—Research holds a magnifying lens, and is attended by marine creatures as subjects of investigation. The genii in the corners with their magnifying glasses carry out the same idea.

Yellow, the Light of Creation.—Back of the suns and worlds evolving from the formless void is dimly discerned the shadowy presence of the Creator. The tablet is inscribed with the Divine command: "Let there be light." The books of the genii in the corners of the panel suggest Religion and Philosophy.

Orange is the Light of Progress, personified as poised upon a lofty pinnacle, with wreath, torch, and a streamer bearing the mottoes: Courage, Effort, Excellence, Excelsior. In the corners the book, easel, telephone, steamship, locomotive, Parthenon and dome symbolize phases of human development.

Red, the Light of Poetry.—The genius of Poetry, with torch and globe, is soaring aloft upon Pegasus. The corner suggestions are masks of tragedy and comedy.

Violet, the Light of State, is that of the Republic. America or Columbia supports the shield of the United States; her liberty cap is inscribed "1776"; she is attended by the eagle. In the border appear the mottoes: Liberty, Suffrage, Justice, Fraternity.

7. Entrance Pavilion—First Floor—East Hall.

WALL PAINTINGS.—The six paintings in the east hall by John W. Alexander tell the story of **The Evolution of the Book**. The series begins on the south, or left, as one faces the main stair hall, and is in order as follows:

1. *The Cairn* erected by prehistoric man on the seashore, a mere heap of boulders to commemorate some notable event.
2. *Oral Traditions*.—The Oriental story-teller, relating his tale to a group of absorbed listeners.
3. *Hieroglyphics* chiseled upon the face of a monumental tomb by the Egyptian stone-cutter. On the scaffold with the artist sits a girl watching his work; in the background rises a Pyramid.
4. *The Pictograph*, or picture writing, by which the primitive American Indian records on the painted buffalo robe his rude story of the war trail and the chase.
5. *The Manuscript* engrossed and illuminated by the monastic scribes of the Middle Ages.
6. *The Printing Press*, just off from which is the proof, which Gutenberg, the inventor of printing, is reading.

CEILING DECORATIONS.—In the mosaic vault are emblems of the arts and sciences, with names of Americans who have achieved distinction in them: Architecture (Ionic capital, hammer and chisel)—Latrobe, Walter, architects of the Capitol. Music (lyre, flute, horn)—Mason, Gottschalk. Painting (palette and brush)—Stuart, Allston. Sculpture (statue)—Powers, Crawford. Poetry (Genius mounted upon Pegasus)—Emerson, Holmes. Natural Science (sea-horse, microscope)—Say, Dana. Mathematics (compass, right-angle, abacus)—Pierce, Bowditch. Astronomy (celestial globe)—Bond, Rittenhouse. Engineering (anchor, protractor, lever)—Francis, Stevens. Natural Philosophy (crucible, balances)—Silliman, Cook. Medicine—Cross, Wood, McDowell, Rush, Warren. Law—Hamilton, Kent, Pinckney, Shaw, Taney, Marshall, Story, Gibson, Webster, Curtis. Theology—Mather, Edwards, Channing, Beecher, Brooks.

8. Entrance Pavilion—First Floor—Reading Room Lobby.

IN THE LOBBY OF THE READING ROOM five panels, by Elihu Vedder, symbolize the **Government of the Republic**, and the results of good and bad administration. The panel of Government is above the door to the Reading Room; on the right are Good Administration, Peace and Prosperity; on the left, Corrupt Legislation, Anarchy.

Government is symbolized as a woman of majestic mien and laurel-crowned. She is seated upon a marble throne, supported by lions, and holds in her left hand the scepter, in her right a tablet, on which is inscribed Lincoln's characterization: "A government of the people, by the people, for the people." Our own Government, then, the Republic, is the one which is intended. Winged genii bear the sword of authority and the bridle of restraint. In the background is the oak, typical of strength.

Good Administration is shown as the genius of America, seated upon a throne beneath an arch, each stone of which fills its office of support for all the others, as

every State must contribute to the upholding of the Union. In her right hand America holds the evenly balanced scales of justice; her left supports a shield whose divisions represent the idea of political parties; the shield shows also the balances and plumb, indicating that justice and integrity are party essentials. In her lap is the open book of the laws. On either side stand ballot urns. To one comes a youth to cast his vote; his books indicate that intelligence must qualify for the franchise. Into the other urn, public opinion, represented as a woman, is winnowing the wheat from the chaff. The emblems in the background are the fig-tree and the wheat fields of domestic tranquility. Good administration insures peace and prosperity.

Peace and Prosperity are symbolized by a goddess seated upon a marble throne and extending laurel wreaths in token of encouragement and reward to Agriculture and Art. Agriculture is represented as planting a tree; on the ground are a spade and a sickle. Art is decorating a vase emblematic of the ceramic arts, while the lyre typifies music, the Greek temple architecture. In the background is the olive tree.

Corrupt Legislation is represented as having gathered to herself cornucopias overrunning with gold, the sources of which are shown by the action of the corruptionist who is placing his bribe in her sliding scale. That the Briber has purchased legislation is indicated by the book of the law which he holds on his own lap, and by the overthrown ballot urn at his feet. The strong box and the bags of coin tell of his ill-gotten prosperity, and the same story is repeated in the busy factories. On the other side, honest Industry, with empty distaff, sues for recognition in vain; at her feet is a broken jar; the factory chimneys in the distance are smokeless. The flying leaves of the vine in this picture presage decay. Corrupt legislation leads to anarchy.

Anarchy, in one hand holding aloft as a brand the flaming scroll of the Constitution and in the other clutching the cup of madness, is here the presiding genius amid universal wreck and ruin. Serpents are twisted in her hair. One foot rests upon the downfallen arch of the State; with the other she is spurning the Bible, books, a lyre and a scroll—symbols of religion, learning, art and law. Ignorance, on her left, with a surveyor's staff, and Violence, on her right, are assisting in the overthrow. The broken mill and cog wheels typify the ruin of industries. The tree is withered and dead. The bomb with fuse alight foretells the end.

The Reading Room.

THE READING ROOM ENTRANCE on this floor is for visitors wishing to use the library. The Visitors' Gallery, for sight-seeing, is entered from the floor above.

- 9. LIBRARIAN'S ROOM** is at the north end of the east hall. In the ceiling is E. J. Holslag's idealization of *Literature*, as a woman of benign aspect; she holds a scroll, and is attended by a youthful genius bearing a lamp. The theme is repeated in other female figures in the corners below, with the symbols of book, torch and lute. The ceiling decoration shows the Greek lamp, Minerva's owl, books, palms, girls with garlands and heralds of fame. The inscriptions in the center and the corners are: *Litera scripta manet*—The written letter remains (Literature endures). *In tenebris lux*—Light in darkness. *Liber delectatio animæ*—A book is the delight of the mind. *Efficiunt clarum studio*—They make clear by study. *Dulce ante omnia Musa*—The sweetness of the muse before all else.

10. Entrance Pavilion—First Floor—North Hall.

WALL PAINTINGS.—Charles Sprague Pearce's paintings have for their theme *The Family*, and Religion, Labor, Study, Recreation and Rest, as elements of civilization. *The Family* occupies the panel at the east end of the hall. The central figure, of course, is the child in arms, which the mother holds out to crow a welcome to the father just returned from the hunt. There are two older sisters in the pleasing group, while the venerable grandfather and the aged grandmother leaning upon her staff look on with fond affection.

The series of small panels begins at the left with the picture of *Religion*, two worshippers, a boy and a girl, kneeling in devotion before a stone altar, from which ascends the smoke of their sacrifice. *Labor* is represented by two young farmers clearing the land. In each of the other panels are girlish figures: in *Study*, with books and a pair of compasses; in *Recreation*, delighting in the music of pipe and tambourine; in *Rest* (to the right of the *Family*), reclining beside an inviting pool.

Above the window in the west end, in the border of the arch, two floating figures support a scroll, upon which is written the wise saying of Confucius: "Give instruction unto those who cannot procure it for themselves."

THE CEILING is of mosaic, with the inscriptions: Family, Education, Art, Science, Agriculture, Music, Painting, Sculpture, Poetry, Geology, Mathematics, Chemistry, Physics, Astronomy. And names of great educators, beginning at the west: Froebel, Pestalozzi, Rousseau, Comenius, Ascham, Howe, Gallaudet, Mann, Arnold, Spencer.

11. North Curtain Corridor—First Floor.

THE NORTH CURTAIN CORRIDOR leads from the North Hall of the Entrance Pavilion to the Northwest Pavilion. It is decorated with paintings by Edward Simmons, who has depicted the *Nine Muses* with their attributes. The series begins with Melpomene, in the panel above the door from the North Hall.

Melpomene, Muse of Tragedy, has the tragic mask. The genii hold laurel crown and brazier of fire, suggestions which are repeated in the other paintings.

Clio, Muse of History, whose records are of heroic deeds, has for symbols a wreathed helmet and torch.

Thalia, Muse of Gaiety, Pastoral Life and Comedy; faun with Pan's pipes; comic mask. The three inscriptions are from Pope; beneath this picture:

Descend, ye Nioe, descend and sing;
Wake into voice each silent string.

Euterpe, Muse of Lyric Poetry, the Mistress of Song, has a flute.

Terpsichore, Muse of the Choral Dance, is striking the cymbals. The inscription:

Oh, Heaven-born sisters, source of art,
Who charm the sense or mend the heart.

Erato, Muse of Love Poetry, has a garland of white roses; a crouching lioness typifies her universal sway.

Polyhymnia, Muse of Inspired Song and Sacred Music; an open book in her lap.

Say, will you bless the bleak Atlantic shore,
And in the West bid Athens rise once more!

Urania, Muse of Astronomy, with mathematical instruments.

Calliope, Muse of Epic Poetry and Eloquence; a scroll and peacock feathers.

The Book Stacks.

Radiating from the Rotunda are three great repositories or book-stacks—one on the north, another on the south, and a third smaller one on the east. The stack system, devised by Mr. Bernard R. Green, consists of a series of cast-iron frameworks supporting tiers of shelves, and rising in nine stories, of seven tiers each, to the roof. The stack is 65-ft. high, 112-ft. long, and 40-ft. wide. The shelves are of rolled steel, coated with magnetic oxide, and are as smooth as glass. The floors separating the stories are of white marble. The stacks are lighted by large windows of solid plate glass, without sash, each window being thus a single plate. The courts into which they look on both sides are lined from ground to roof with enameled brick of the color of ivory or porcelain, and the many windows (200 on each side) are constantly pouring a flood of light into every stack in which the books are shelved. Adequate provision is made for heating, lighting and ventilation. Dust, gases and other deleterious agencies are excluded. The conditions surrounding the books in the stacks are those altogether favorable to their safety and preservation.

**Book
Stacks**

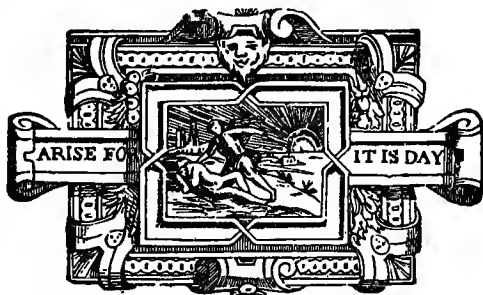
Each one of the two large stacks has a shelving capacity of 800,000 volumes; the smaller stack, with room for 100,000 books, is devoted to the special collection of the Library of the Smithsonian Institution.

**Capacity
of
Library**

"The book shelving now in the building," says the Superintendent's current Report, "is confined to the three regular stacks and the two tiers of alcoves in the Rotunda. It amounts to 231,680 running feet, or about forty-four miles, which will accommodate 2,085,120 volumes of books, reckoning nine to the foot. The capacity of the additional shelving, which may be placed in the first and second stories of the curtains of the northeast and south fronts, is about 2,500,000 volumes, and the ultimate capacity of the building for books, without encroaching on the pavilions, reading rooms, museum halls or other parts of the west front, or any part of the basement story or cellar, is therefore upward of 4,500,000 volumes, or somewhat less than one hundred miles of shelving."

There were in the Library of Congress on Jan. 1, 1901, an aggregate of one million books and pamphlets.

**Number of
Books now
in Library**

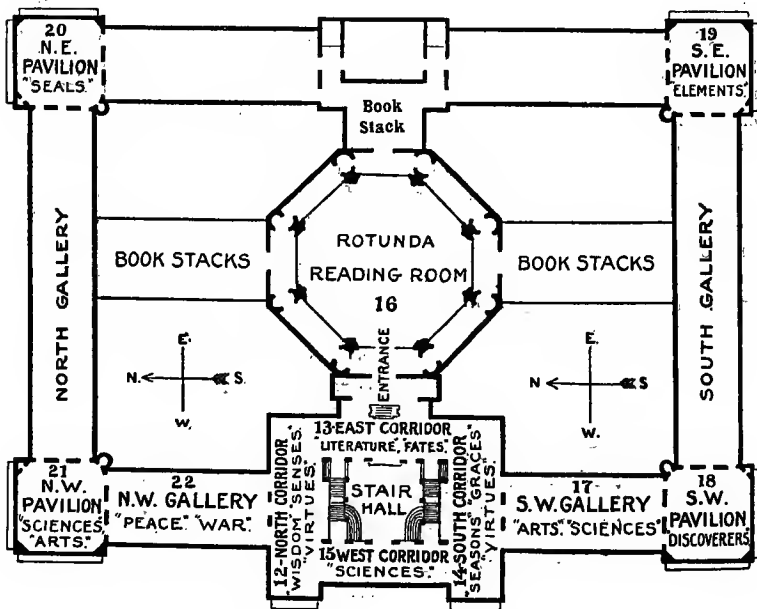


MARK OF JOHN DAY
In the North Corridor.

**Book
Carrying
Apparatus**

The stacks are connected with the Librarian's desk by telephones and pneumatic tubes. An ingenious mechanism has been perfected for delivering books from their places in the stacks to the Reading Room and to the Capitol. From the cabinet on the west side of the distributing desk in the center of the Reading Room, an endless cable for each stack runs down to the basement, across and up again through the stack to the top, and back again. The cable is driven by electricity, and travels at the rate of 100-ft. per minute. To it are attached eighteen trays or book carriers. When a book is called for at the Reading Room desk, the slip is sent by pneumatic tube to the clerk in the book-stack; he puts the book into a receptacle, from which it is taken automatically by the book carrier, and borne on to the cabinet, and automatically deposited there, the whole process consuming but a few minutes of time. In like manner the books are returned from the desk to the book-stacks.

For the convenience of members of Congress, the books which they wish to consult are sent directly from the Reading Room to the Capitol through a tunnel connecting the two. The tunnel is of brick; is 1,275-ft. in length and 4 by 6-ft. interior. Book-carrying trays pass through the tunnel, making the trip from one point to the other in from two to three minutes. Here, too, communication is had by means of telephone and pneumatic tubes.



PLAN OF SECOND FLOOR AND DECORATIONS.

12. Entrance Pavilion—Second Floor—North Corridor.

WALL PAINTINGS.—The attention is first drawn to Geo. W. Maynard's paintings in the panels of the east and west walls, of floating female figures, in the Pompeian style, on a vermillion ground. They symbolize the *Virtues*. There are two at each end of the corridor: on the east, *Fortitude* and *Justice*; on the west, *Industry* and *Concord*. *Fortitude* is armor-clad, with casque, cuirass and greaves, and armed with buckler and mace. *Justice* supports in one hand a globe, and in the other holds upright a drawn sword. *Industry's* emblems are the spindle, distaff and flax. *Concordia*, with olive branch, pours from a cornucopia grains of wheat symbolic of the prosperity of peace.

Wisdom, Understanding, Knowledge, Philosophy are personified in Robert Reid's paintings over the doors, each as a seated female figure. *Wisdom* (on the left) holds a tablet. *Understanding* has a scroll on her lap. *Knowledge* holds in her arms a book. *Philosophy's* attitude is one of reflection and meditation; in the background is a Greek temple, the ancient home of philosophy.

CEILING DECORATIONS.—Octagonal panels, also by Reid, symbolize the *Five Senses*. They are represented as beautiful young women, each picture marked by a delicate suggestiveness that tells its own story. *Taste* is sipping from a shell; the accessories are bunches of grapes. *Sight* contemplates herself in a hand glass; she is attended by a peacock, pleasing to look upon. *Smell* inhales the fragrance of a full-blown rose, plucked from a bank of flowers by her side. *Hearing* presses to her ear a shell which murmurs of the sea. *Touch* looks with delight upon a butterfly which has alighted on her arm; by her lies a dog.

Ancient Games are shown in small ceiling panels, suggestive of the relaxation and recreation which must lighten labor and study. The six subjects are. Throwing the Discus, Wrestling, Running, the Finish, the Wreath of Victory, the Triumphal Return.

The Printer's Marks are of American and British publishers; their supporting figures are griffins and swans. These distinctive emblematic devices, answering to trade-marks, used by printers and publishers on the title-pages of their books, are employed as motives in all the entrance pavilion corridors of this floor. There are fifty-six in all, the earliest being that of Fust and Schöffer, 1457. See Sec. 23.

The Trophy Medallions are filled with symbols of sciences and industries. Beginning at the left as one faces the three doors, they are: Geometry—scroll, compass, protractor, cylinder, cone. Meteorology—thermometer, barometer, anemometer. Forestry—tree, axe, pruning knife. Navigation—compass, chronometer, log, rudder, rope. Mechanics—block, lever, wedge. Transportation—propeller, piston, driving wheel, headlight.

The sculptures in the vault, above the west window, are by R. H. Perry, and represent the *Sibyls*, or ancient prophetesses, who interpreted omens, delivered oracles, and foretold the future. The *Sibyls* here portrayed are the Greek and the Eastern or Persian. In a corresponding position in the south corridor are the Roman and Scandinavian. The *Greek Sibyl* delivers her prognostications of warning or promise, while an old man records her words upon his tablet of stone. The consulter of the *Eastern Sibyl* is bowed prostrate on the earth before her. In each relief a female figure typifies the genius of the race.

In the border of the arch above this window is in obverse and reverse the *Great Seal of the United States*. Over the east window is the *Western Hemisphere*.

INSCRIPTIONS in the panels over doors and windows, beginning at the west window:

The chief glory of every people arises from its authors.—*Dr. Johnson*.

There is one only good, namely, knowledge, and one only evil, namely, ignorance.—*Socrates*.

Knowledge comes, but wisdom lingers.—*Tennyson*.

Wisdom is the principal thing; therefore get wisdom; and with all thy getting get understanding.
Proverbs iv: 7.

Ignorance is the curse of God,
Knowledge the wing wherewith we fly to Heaven.—*Shakespeare*—*2 Henry VI.*

How charming is Divine Philosophy.—*Milton*

Books must follow sciences and not sciences books.—*Bacon*.

In books lies the soul of the whole past time.—*Carlyle*.

Words are also actions and actions are a kind of words.—*Emerson*.

Reading maketh a full man, conference a ready man, and writing an exact man.—*Bacon*.

The ceiling inscriptions are from Adelaide Proctor's "Unexpressed:"

Dwells within the soul of every Artist
More than all his effort can express.

No great Thinker ever lived and taught you
All the wonder that his soul received.

No true painter ever set on canvas
All the glorious vision he conceived.

No musician,
But be sure he heard, and strove to render,
Feeble echoes of celestial strains.

No real Poet ever wove in numbers
All his dreams.

Love and Life united
Are twin mysteries, different, yet the same.

Love may strive, but vain is the endeavor
All its boundless riches to unfold.

Art and Love speak; but their words must be
Like sighings of illimitable forests.

In the border of the arch over the west window:

Order is Heaven's first law.—*Pope*.

Memory is the treasurer and guardian of all things.—*Cicero*.

Beauty is the creator of the universe.—*Emerson*.

13. Entrance Pavilion—Second Floor—East Corridor.

IN THE CEILING George R. Barse, Jr., has painted a series of female figures personifying the departments of **Literature**. Beginning at the left, as one faces the rotunda stairway, they are: *Lyrica* (Lyric Poetry), with lyre; *Tragedy*, with tragic mask; *Comedy*, with laughing mask and tambourine; *History*, with palm branch, scroll, and scroll-box. And on the opposite side: *Romance*, with pen, scroll and wreath; *Fancy*, musing as in a day dream; *Tradition*, with a Nike, or Winged Victory; *Erotica* (Love Poetry), with tablet and pen.

In the ceiling panels above these, W. A. Mackay has taken for his theme the Thread of Life as spun by the **Three Fates**, who were fabled by the ancients to preside over the life of man and control his destiny—*Clotho*, who spins the thread, *Lachesis*, who twists it, and *Atropos*, who cuts it. The series begins at the left as we face the rotunda stairway. *Clotho* is here with her distaff. The child is just ushered into life. There is a twig of a tree. The legend runs: "For a web begun, God sends thread." In the second panel is *Lachesis*, with her loom. The child has become a mature man, the tree is in full bearing, and from its boughs the man has plucked a measure of fruit. The legend reads: "The web of life is of a mingled yarn, good and ill together." Lastly is seen *Atropos*, with her shears; and before her the decrepit old man with his crutches is sinking to the ground, his face turned to the setting sun. The tree is withered and bare. The inscription is from Milton's "Lycidas":

Comes the blind Fury with th' abhorred shears
And cuts the thin-spun life."

The inscriptions below the three panels give this adaptation of Cardinal Wolsey's similitude of the life of man to that of the tree :

This is the state of man : To-day he puts forth
The tender leaves of hopes ; to-morrow blossoms,
And bears his blushing honors thick upon him.
The third day comes a frost and nips his root, and then he falls.

The Printers' Marks are Italian and Spanish.

The Commemorative Tablets, at the end of the corridor, bear the names of American printers, type founders and press builders. In the north end : Green, Daye, Franklin, Thomas, Bradford. In the south : Clymer, Adams, Gordon, Hoe, Bruce.

THE INSCRIPTIONS over the windows and doors are :

Science is organized knowledge.—*Herbert Spencer.*

Beauty is truth, truth beauty.—*Keats.*

Too low they build, who build beneath the stars —*Young.*

There is but one temple in the universe, and that is the body of man.—*Novalis.*

The East Corridor Stairway to Reading Room Rotunda.

From the east corridor a stairway ascends to the balcony of the reading room ; on the wall of the landing a large panel is devoted to Elihu Vedder's mosaic of *Minerva*, the Goddess of Wisdom. She is here portrayed as displaying a scroll held in her left hand, upon which is inscribed a list of the Sciences, Arts and Letters. In her right hand she carries her spear ; upon her breast is the ægis, with its Gorgon's head, plates of steel, and border of twisted serpents ; and at her feet lie helmet and shield. On her right is the owl ; on her left a statuette of Nike, the Winged Victory of the Greeks, standing upon a globe, and extending the wreath of victory and the palm branch of peace. The background shows a fair stretching landscape, and the sun of prosperity sheds its effulgence over all.

Beyond, on the east wall near the elevators, are two paintings by W. B. Van Ingen, idealizations of Milton's *L'Allegro* and *Il Penseroso*. *L'Allegro*, or Mirth, a fair-haired, blue-eyed woman, reclines amid the flowers and sunshine of a summer's day, and is attended by two playful children. The accompanying quotations are from the invocation :

Come thou goddess fair and free,
In Heaven ycleped Euphrosyne,
And by men, heart-easing Mirth.
Haste thee, nymph, and bring with thee
Jest and youthful jollity,

Quips, and cranks, and wanton wiles,
Nods and becks, and wreathed smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek.

Il Penseroso, or Melancholy, is pictured as a dark-eyed, dark-haired woman, in pensive reverie, in an autumnal wood ; and from the poem are quoted the lines :

Hail, thou goddess, sage and holy,
Hail divinest Melancholy,
Come, but keep thy wonted state,
With even step and musing gait,

And looks commercing with the skies,
Thy rapt soul sitting in thine eyes ;
There, held in holy passion still,
Forget thyself to marble.

The marble arches and domes of the passageway from the east hall to the reading room are elaborately carved, and have a wealth of symbolic decorations. Trophy medallions in the six domes represent : The Drama (masks), Music (lyre), Sculpture (carved figure), Literature (lamp and book), Architecture (a column capital), Painting (palette and brush). Architecture is represented by the names in gold : Rome and the Colosseum, Agra (India) and the Taj Mahal, Athens and the Parthenon, Gizeh and the Pyramids. For Sculpture are named the Farnese Bull, Laocöon, Niobe, Parthenon Pediment ; Venus, Apollo, Zeus, Hercules.

14. Entrance Pavilion—Second Floor—South Corridor.

WALL PAINTINGS.—Mr. Maynard's Pompeian paintings of the **Virtues** (see North Corridor, Sec. 12), are continued here. In panels on the east are Patriotism and Courage; on the west, Temperance and Prudence. *Patriotism* supports on her arm the American eagle, which she is feeding from a golden bowl. *Courage*, wearing a casque, is equipped with sword and buckler. *Temperance* pours water from a pitcher. *Prudence* has for symbols the mirror and the serpent.

The Four Seasons.—Circular paintings over the doors, by F. W. Benson, are personified by female figures, with varying landscape and development of vegetation. *Spring* with a bud, *Summer* with a lapful of full blown blossoms, *Autumn* with flying draperies, and in the background the falling leaf; *Winter* in a landscape cold and bleak.

IN THE CEILING, three panels by Benson celebrate the **Graces**, the ancient goddesses of whatever is lovely in nature, human life and art. *Aglaia*, patroness of pastoral life and husbandry, with shepherdess crook, sits on a bank of flowers, and blossoms are in her hair. *Thalia*, patroness of the arts, is seated upon a marble bench, by her side is a lyre for Music, in the background a Greek temple for Architecture. *Euphrosyne*, patroness of human loveliness of person and mind, contemplates in a mirror her own fair face.

The Printers' Marks are French; their supporting figures are wood nymphs, fauns, tritons and mermaids, with Pan's pipes, conch shells and dolphins. (Sec. 12.)

The Trophy Medallions of the ceiling contain symbols of trades and industries: Printer—type form, stick, ink-pad and ball. Potter—urn, jar, pitcher. Glass Maker—glass vases. Carpenter—saw, hammer, bit, T square. Blacksmith—anvil, sledge, bolt, nut. Mason—trowel, mortar-board, square, plumb. Two panels devoted to recreation, and complementing the ancient Greek Games shown in the North Corridor, illustrate the **Modern Sports** of Baseball and Football.

In the vault above the west window are sculptures by Perry, of the **Sibyls** (see North Corridor, Sec. 12). The *Roman Sibyl* is pictured as an aged crone, who from beneath her veil delivers the oracle to a warrior clad in mail. The *Northern Sibyl* is clad in fur robes, a Norse warrior attends her utterance.

In the border of the wall above the arch of the window, at this end, are the *caduceus* and the *mace*, ensigns of authority. In the corresponding border of the other end is a medallion map of the *Eastern Hemisphere*.

INSCRIPTIONS in the corridor above doors and windows, are, beginning on the east:

Beholding the bright countenance of Truth in the quiet and still air of delightful studies.
—Milton.

The true University of these days is a Collection of Books.—*Carlyle*.

Nature is the art of God.—*Sir Thomas Browne*.

There is no work of genius which has not been the delight of mankind.—*Lowell*.

It is the mind that makes the man, and our vigor is in our immortal soul.—*Ovid*.

They are never alone that are accompanied with noble thoughts.—*Sir Philip Sidney*.

Man is one world, and hath another to attend him.—*Herbert*.

Tongues in trees, books in the running brooks,

Sermons in stones, and good in everything.

—*Shakespeare—As You Like It*.

The true Shekinah is man.—*Chrysostom*.

Only the actions of the just

Smell sweet and blossom in the dust.—*James Shirley*.

And in the border on the west wall:

Man raises but time weighs — *Greek Proverb*.
Beneath the rule of men entirely great
The pen is mightier than the sword. — *Bulwer Lytton*.
The noblest motive is the public good — *Virgil*.

And the inscription in the ceiling :

A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring. — *Pope*.
Learning is but an adjunct to ourself. — *Love's Labour's Lost*.
Studies perfect nature, and are perfected by experience. — *Bacon*.
Dreams, books, are each a world; books, we know,
Are a substantial world, both pure and good — *Wordsworth*.
The fault is not in our stars,
But in ourselves, that we are underlings. — *Shakespeare—Julius Caesar*.
The universal cause
Acts to one end, but acts by various laws. — *Pope*.
Creation's heir, the world, the world is mine! — *Goldsmith*.
Vain, very vain, the weary search to find
That bliss which only centers in the mind. — *Goldsmith*.

15. Entrance Pavilion—Second Floor—West Corridor.

CEILING DECORATIONS. — Walter Shirlaw's ceiling paintings comprise a series of female figures ideal of the **Sciences**. They begin at the left, as one faces the west windows. *Zoölogy* is clad in skins of wild beasts; she caresses a lion. *Physics* holds the torch of investigation; *Mathematics* a scroll on which geometrical lines are drawn, and her foot rests upon a block of geometrical solids. *Geology*, with a globe, mineral, fossil shell; the earth and the moon are shown. On the opposite side: *Archæology*, with Minerva's helmet, a marble scroll and Zuni vase. She is seeking to decipher the record contained in an ancient book. *Botany*, standing upon the pad of a water lily, analyzes its blossom. *Astronomy*, her feet planted upon the earth, holds a telescopic lens and the sphere of Saturn with its rings. The moon is shown in its crescent phase. *Chemistry's* symbols are the glass retort, hour glass and serpent.

The ceiling medallions by W B. Van Ingen are female figures typifying *Painting* (at work at the easel), *Architecture* (drawing a plan of a building), and *Sculpture* (chiseling a bust of Washington).

The **Printers' Marks** are of German craftsmen. Tablets record the names distinguished in the several sciences: Cuvier for Zoölogy, Rumford for Physics, LaGrange for Mathematics, Lyell for Geology, Schliemann for Archæology, Linnaeus for Botany, Copernicus for Astronomy, Lavoisier for Chemistry.

THE INSCRIPTIONS on the ceiling tablets read

The first creature of God was the light of sense; the last was the light of reason — *Bacon*
The light shineth in darkness, and the darkness comprehendeth it not. — *John I: 5*.

All are but parts of one stupendous whole,
Whose body nature is and God the soul. — *Pope*.

In nature all is useful, all is beautiful. — *Emerson*

The inscriptions over the windows of the West Corridor are :

Art is long, and Time is fleeting.—*Longfellow*.

The history of the world is the biography of great men.—*Carlyle*.

Books will speak plain when counsellors blanch.—*Bacon*.

Glory is acquired by virtue but preserved by letters. *Petrarch*.

The foundation of every state is the education of its youth.—*Dionysius*.

16. The Reading Room.

Ascending the stairway from the East Corridor of the second floor we enter the Visitors' Gallery, where an excellent view is afforded of the Rotunda or central Reading Room. It is imposing in size and effective in architectural design and color scheme of marble walls and pillars and tiers of arches and balustrades, and the uplifted dome with its elaborate stucco ornamentation. The room is 100-ft. in diameter and 125-ft. in height; the pillars are 40-ft. high, the windows 32-ft. wide. The richness of the color effect lies in the marbles, of which the dark are from Tennessee, the red from Numidia, and the shades of yellow from Siena. The stucco ornaments of the dome are in old ivory, and comprise a great variety of designs—among them Martiny's female figures supporting cartouches; Weinert's winged half-figures; winged boys with wreaths and garlands, torches, lamps, swans, eagles, dolphins and arabesques.

The Symbolical Statues.—Upon the entablature of the eight piers stand female figures of colossal stature symbolizing the subjects named beneath them. Above each figure is a tablet supported by flying figures of boys, on which is inscribed a quotation chosen by President Eliot, of Harvard. Beginning at the right of the entrance, the statues, with their symbolic accessories and the quotations that accompany them, are:

Religion (by Baur), holding a flower.

What doth the Lord require of thee, but to do justly, to love mercy, and to walk humbly with thy God?—*Micah vi: 8*.

Commerce (by Flanagan), holding miniature locomotive and ship:

We taste the spices of Arabia, yet never feel the scorching sun which brings them forth.—*Considerations on East India Trade*.

History (by French), with a book and a reflecting mirror:

One God, one law, one element,
And one far-off divine event,
To which the whole creation moves.—*Tennyson*.

Art (by St. Gaudens and Dozzi), laurel-crowned, with a model of the Parthenon for architecture, a brush and palette for painting, and a mallet for sculpture:

As one lamp lights another, nor grows less,
So nobleness enkindleth nobleness.—*Lowell*.

Philosophy (by Pratt), with a book:

The inquiry, knowledge, and belief of truth is the sovereign good of human nature.—*Bacon*.

Poetry (by Ward), with scroll:

Hither, as to their fountain, other stars
Repairing, in their golden urns draw light.—*Milton*.

Law (by Bartlett), with the stone table of the laws and a scroll:

Of law there can be no less acknowledged than that her voice is the harmony of the world.—*Hooker*.

Science (by Donoghue), with a globe and triangle and mirror:

The heavens declare the glory of God; and the firmament sheweth his handiwork.—*Psalms*

Looking down from the railing of the gallery under the dome, stand sixteen **Bronze Statues** of characters distinguished in the several fields of learning and achievement represented by the symbolical statues. There are two for each subject, and they stand one on either side of the typical figure which they complement. The name of each one is given in a wreathed tablet on the wall behind. Beginning at the gallery entrance with Religion, on the right, they are:

RELIGION—*Moses* (by Niehaus) and *St. Paul* (by Donoghue). Moses is represented as the great law-giver, with the Tables of the Law delivered on Sinai. St. Paul has sword and scroll.

COMMERCE—*Columbus* (by Bartlett) and *Fulton* (by Potter). Fulton holds a model of the "Clermont."

HISTORY—*Herodotus*, the "Father of History" (by French), and *Gibbon*, historian of the "Decline and Fall of the Roman Empire" (by Niehaus).

ART—*Michael Angelo* (by Bartlett) and *Beethoven* (by Baur).

PHILOSOPHY—*Plato* and *Bacon* (both by Boyle).

POETRY—*Homer* (by St. Gaudens) and *Shakespeare* (by Macmonnies). Homer, laurel-crowned and staff in hand, is depicted as the wandering bard:

Seven cities claimed great Homer dead,
Through which the living Homer begged his bread.

LAW—*Solon* (by Ruckstuhl) and *Kent* (by Bissell). Solon, the Athenian law-giver, holds out the scroll of "The Laws" (*Oi Nomoi*), and supports a reversed sword twined with olive. James Kent, Chancellor of the State of New York 1814-23, is represented as holding the manuscript of his celebrated "Commentaries on American Law."

SCIENCE—*Newton* (by Dallin) and *Henry* (by Adams). Prof. Joseph Henry holds an electro-magnet, suggesting his work in electro-magnetism

In the Collar of the Dome, which is 150 feet in circumference, is E. H. Brashfield's fresco of the **Progress of Civilization**.* It is a symbolism of the twelve nations and epochs which have contributed to the world's advance. Each is represented as a seated figure, winged, and bearing emblems suggestive of its peculiar attribute. The name is given in a tablet on the left, and the attribute on a streamer below. The progression is to the right: Egypt (Written Records), Judea (Religion), Greece (Philosophy), Rome (Administration), Islam (Physics), Middle Ages (Modern Languages), Italy (Fine Arts), Germany (Art of Printing), Spain (Discovery), England (Literature), France (Emancipation), America (Science).

EGYPT (*Written Records*) holds a tablet of hieroglyphics, and the Egyptian tau-cross emblem of immortality. On the throne is the cartouche of Mena, the first king of Egypt. At the feet of the figure is a case of papyrus scrolls.

JUDEA (*Religion*) wears the vestments of the Jewish High Priest. Her emblems are the scroll and censor. The stone tablet bears the Hebrew text, Leviticus XIX: 18: "Thou shalt love thy neighbor as thyself."

GREECE (*Philosophy*) is a classic figure wearing a diadem; her symbols, a scroll and a bronze lamp.

ROME (*Administration*) is pictured as a Roman centurion in armor; his emblems are the sword, the fasces and baton of authority, and the marble column.

* Seen from the floor of the Reading Room.

ISLAM (*Physics*) costumed as an Arabian, has as emblems a glass retort and a book of mathematics.

MIDDLE AGES (*Modern Languages*) is accompanied by the emblematic accessories of the casque and sword typifying the Age of Chivalry, the Gothic cathedral for architectural development, and the papal tiara and keys of St. Peter for the part of the Church. The face is a characterization from that of Mary Anderson.

ITALY (*Fine Arts*) has for emblems a brush and palette for painting, a statuette of Michael Angelo's David for sculpture, a violin for music, and a capital for architecture.

GERMANY (*Art of Printing*) is represented as an early printer, in fifteenth century garb, reading a proofsheets from the primitive hand press. The face is a characterization from that of the late Gen. Thomas Lincoln Casey.

SPAIN (*Discovery*) appears as a navigator, in sailor's leather jerkin, hand on tiller and sword in lap; by his side is a globe, and at his feet is the model of a caravel.

ENGLAND (*Literature*), laurel-crowned and in Elizabethan costume, holds a volume of Shakespeare's plays, showing a facsimile of the title page of "A Midsummer Night's Dream," edition of 1600. The face is a characterization from that of Ellen Terry.

FRANCE (*Emancipation*) is the animated figure of a woman wearing liberty cap and tri-color jacket, and equipped with sword, drum and trumpet. She is seated upon a cannon, and holds out the "Declaration des Droits de l'Homme" of 1793. The features are of the artist's wife.

AMERICA (*Science*).—The scientific genius of our own country is typified by an electrical engineer, with book and dynamo. The face is a characterization from that of Abraham Lincoln.

In the Crown of the Lantern above the fresco just described, Mr. Blashfield has painted **The Human Understanding**, in the allegorical figure of a woman floating among clouds, and attended by two children genii. With uplifted gaze she is looking from finite human achievement, as indicated in the fresco of Civilization below, to the infinite, which is beyond. One of the youthful genii holds a closed book, the other beckons to those below.

The Windows.—The stained-glass decoration of the great arched windows, by H. T. Schladermundt, is a composition of the arms of the Union and of the States, alternating with torches and wreathed fasces. The State arms are adapted for artistic effect; there are six in each window; and with each State is given the date of its ratification of the Constitution, or admission into the Union, or Territorial organization; the series begins with Delaware and proceeds in chronological order. We follow to the right from the entrance, however, and designate each State window by one of the statues which are below it; beginning at the entrance:

Moses.	Fulton.	Gibbon.	Beethoven.	Bacon.	Homer.	Kent.	Henry.
Del. 1787.	Idaho 1890.	Neb. 1867.	Cal. 1850.	Ark. 1836.	Ind. 1816.	R. I. 1790.	Md. 1788.
Penn. 1787.	Wyo. 1890.	Colo. 1876.	Minn. 1858.	Mich. 1837.	Miss. 1817.	Ver. 1791.	S. C. 1788.
N. J. 1787.	Utah 1895.	N. D. 1889.	Ore. 1859.	Fla. 1845.	Ill. 1818.	Kent. 1792.	N. H. 1788.
Ga. 1788.	N. M. 1850.	S. D. 1889.	Kan. 1861.	Tex. 1845.	Ala. 1819.	Tenn. 1796.	Va. 1788.
Conn. 1788.	Ariz. 1863.	Mont. 1889.	W. V. 1863.	Iowa 1846.	Me. 1820.	Ohio 1802.	N. Y. 1788.
Mass. 1788.	Okla. 1890.	Wash. 1889.	Nev. 1864.	Wis. 1848.	Mo. 1821.	La. 1812.	N. C. 1789.

The Clock over the entrance below, by John Flanagan, is of marble and bronze; the details are the Signs of the Zodiac, the flight of Time; the Seasons, Day and Night.

17. Southwest Gallery—Second Floor.

THE WALL DECORATIONS consist of two large panels in the ends of the room by Kenyon Cox, whose themes are the **Sciences** and the **Arts**. In the *Sciences* the central figure is that of Astronomy measuring a celestial sphere, which is held up to her by an attendant genius. Another winged genius is peering through a telescope. On the right are Botany, whose dress is of green and gold; and Zoology, who is toying with a peacock; in the corner is a shell. In the left of the picture Physics is holding up a pair of balances; and Mathematics is instructing a winged genius with a numeral frame, on which the beads count the year 1896. In the corner are geometrical solids. In the *Arts* Poetry is enthroned in the center, crowned with laurel and singing to the accompaniment of the lyre, while at her feet two genii record and sing her song. In the right of the picture are Sculpture with a marble figure, and Painting with a palette, and in the corner are decorated plaques and a vase. In the right of the panel are Architecture with a Gothic column, and Music playing on a violin from a music book held up to her by a winged genius. In the corner is a viol.

Above the doors and windows are inscribed names eminent in science and art, running in this order from the north entrance: Homer, Michael Angelo, Raphael, Rubens, Milton, Leibnitz, Dalton, Kepler, Herschel, Galileo, Aristotle, Ptolemy, Hipparchus, Lamarck, Helmholtz, Phidias, Vitruvius, Bramante, Mozart, Wagner.

18. Southwest Pavilion—Second Floor.

The **Discovery and Settlement of America** supply the theme of Geo. W. Maynard's decorations. The four wall paintings are allegories of Adventure, Discovery, Conquest and Civilization. Each is represented by a female figure as an idealization, enthroned in the center of the panel and supported by a genius on either side. The series begins on the east with Adventure and proceeds to the right.

Adventure, clad in armor of gold and purple robes, holds a drawn sword and the Caduceus, or Mercury's magic wand. On her right is the genius of the England of Drake's time; on her left that of the Spain of the Sixteenth century. England holds a cutlass, while one hand gathers up pieces-of-eight, the silver coin which rewarded English adventure on the Spanish Main. Spain is armed with the battle-axe and holds an image of gold, suggestive of the plundered temples of Mexico and Peru. The shields supporting these figures show the Viking ship. The shields in the corners are emblazoned with the arms of England and of Spain. In the field of the panel are written the names of the Adventurers. For England: Drake, Cavendish, Raleigh, Smith, Frobisher, Gilbert. On the other side: Diaz, Narvaez, Coelho, Cabeza, Verrazano, Bastidas. Above each list is the ancient naval crown, a golden circlet of the prows of ships, awarded for signal naval achievement. Beneath the painting are the mottoes: Enterprise, Opportunity, Fortune.

Discovery wears the sailor's buff jerkin of the sixteenth century. She supports with one hand a rudder, and with the other, upon her lap, a globe charted with the map ascribed to Leonardo da Vinci (about 1500), the first one known to show **America**. The genius on her right has a chart and a paddle; the one on her left

a sword and a back-staff, which, like the astrolabe shown in the supporting shields, was a primitive quadrant. In the corners mermaids extend strings of pearls and branches of coral. The names in the field are of Discoverers: Solis, Orellana, Van Horn, Oieda, Columbus, Pinzon, Cabot, Magellan, Hudson, Behring, Vesputius, Balboa. Beneath the panel are the names: India, El Dorado, America.

Conquest firmly grasps her sword, while her genii display emblems of victory; one has the palm, typical of Spanish achievement in the South; the other the oak, suggesting England's acquisitions in the North. The supporting shields show the Pillars of Hercules (Gibraltar), with their legend *Ne plus ultra*, which in ancient geography stood for the limit of the earth. The names of the Conquerers are: Pizarro, Alvarado, Almagro, Hutten, Frontenac, De Soto, Cortez, Standish, Winslow, Phips, Velasquez, De Leon. In place of the naval crown is here the mural crown, the embattled circlet of gold which was bestowed upon the Roman soldier who first planted a standard upon the wall of a besieged place. On the wall underneath are inscribed: Exploration, Dominion, Colonization.

Civilization's emblems are the torch and the open book; those of one genius, a scythe and a sheaf of wheat; of the other, a distaff and spindle. The devices on the supporting shields are the lamp and the open book. The sea nymphs in the corners extend corn and cotton. The laurel wreath fittingly crowns these names of contributors to American civilization: Eliot, Calvert, Marquette, Joliet, Oglethorpe, Las Casas, Penn, Winthrop, Motolinia, Fritz, Yeardley, La Salle. Below are named the elements of Civilization: Arts, Letters, Toleration.

In the four corners are enrolled the names of Spain, Portugal, England and France, as the nations which had part in the achievements here celebrated.

Between the painted panels, in the corners, are reliefs (by Bela L. Pratt) of the **Four Seasons**, symbolized as female figures: *Spring*, as a young woman sowing grain; *Summer*, seated amid flowers; *Autumn*, a mother nursing her babe, while a boy stands near her with bunches of grapes; *Winter*, an aged woman gathering fagots; an owl is perched on the withered tree. The legends of the reliefs as here given are: Seed, Bloom, Fruit, Decay. The series is repeated also in other pavilions.

In the ceiling Mr. Maynard has pictured **Courage, Valor, Fortitude and Achievement**, idealized in woman's form. *Courage*, clad in scale-armor and a lion's pelt, is equipped with shield and studded war club. *Valor*, wearing mail, holds a drawn sword. *Fortitude*, with flowing robes, carries the ornamental column which is the emblem of sustaining strength. *Achievement*, in Roman armor, points to the eagle of ancient Rome as the symbol of victory.

19. Southeast Pavilion—Second Floor.

The **Four Elements** are symbolized in the wall and ceiling paintings by R. L. Dodge and E. E. Garnsey. The series begins with Earth in the east panel, and proceeds to the left with Air, Fire, Water. In each panel a central figure as the personification of the Element supports emblematic garlands, the other ends of which are held by genii in the corners. Reclining figures are accompanied with symbols; and other symbols are seen on the standards and in the borders.

Earth.—The summer scene is of a fertile country. The garlands are of fruits. The reclining genii have a sickle and a sheaf of wheat, water jar and rose. The standards support baskets of fruit and peacocks. The border device is a lion.

Air.—The setting is of cloud and sky. The genii are winged, and the one in the center wears a starry crown. The garlands are of morning glories; the standard emblems are astrolabes and eagles; the border is of griffins.

Fire.—In the background are volcanoes. The garlands are of sunflowers; the emblems of the reclining figures are torches; the columns support flaming globes and the fire-nest of the Phoenix; in the border are salamanders.

Water.—The outlook is over the sea; the festoons are of seaweeds and water-lilies; the reclining figures are mermaids with shells. One set of standards are rostral columns twined with laurel, and each supporting a galley; above the others are seagulls. The border device is of dolphins.

The reliefs of the **Seasons** are repeated here. (See Southwest Pavilion.) The Latin names are employed: Ver, Æstas, Auctumnus, Hiems.

The Sun, as the chariot of Phœbus-Apollo, is the central decoration of the ceiling; and surrounding it, in order corresponding with the wall panels, are further symbolizations of the Elements. Earth is typified by a reclining woman, with scythe and plow; and again by the world-supporting tortoise of East Indian mythology. Air, by a female figure transported on eagle's back amid the clouds; and again by a swan. Water, by a mermaid riding on a dolphin; and by dolphins. Fire, by a woman with a brazier (the landscape Vesuvius), and by a lamp. The border shows the Signs of the Zodiac.

20. Northeast Pavilion—Second Floor.

The Seals of the United States and the Executive Departments are the motives of the decorations by W. B. Van Ingen and E. E. Garnsey. The wreathed panel in the center of each wall painting contains patriotic sentiments; the female figures are idealizations of the Departments whose seals they support emblazoned on shields; and the objects in the background complete the suggestion. Beginning at the west and following to the left, the Departments represented are:

Treasury and State.—The sentiments are Washington's: " 'Tis our true policy to steer clear of permanent alliances with any portion of the foreign world." And Webster's: "Let our object be our country, our whole country, and nothing but our country." "Thank God! I also am an American." The figures support the seals of the Departments; for one is shown in the background the familiar Treasury building; for the other the Capitol Dome and the Washington Monument.

War and Navy.—The sentiments are Washington's: "The aggregate happiness of society is, or ought to be, the end of all government."—"To be prepared for war is one of the most effectual means of preserving peace." The genii supporting the seals are equipped with Army and Navy swords; for the Army are the Roman standard (modified to show the initials U. S. A.) and the Bunker Hill Monument; for the Navy the masts of the battle-ship Indiana and Admiral Decatur's rostral column at Annapolis; the youthful genii on one side are contending with swords, the others with tridents.

Agriculture and Interior.—The sentiments are Jackson's: "The agricultural interest of the country is connected with every other, and superior in importance to them all." And Grant's: "Let us have peace." For Agriculture the background is of a farming country; in that of the Interior is represented the Western Indian's tree sepulture.

Justice and Post Office.—The sentiment is Jefferson's: "Equal and exact justice to all men, of whatever state or persuasion, religious or political; peace, commerce, and honest friendship with all nations—entangling alliances with none." The symbols are for one the scales of Justice; and for the other a bronze statue of Mercury, the messenger of the gods.

The several department seals are also emblazoned upon an aluminum field and wreathed with laurel, below in the panels of the wall.

The Great Seal of the United States in the ceiling is surrounded by a decoration comprising the forty-eight stars of the flag; the cardinal winds, North, East, South and West, represented by blowing faces, and symbolical of the geographical divisions of the Union; fruits and grains as typical products of each section of the country; and the cornucopia of Agriculture, dolphin of Commerce, lyre of Art, and torch of Education. Encircling the whole is the conclusion of Lincoln's Gettysburg Address (see page 147): "That this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth."

The Seasons are repeated in the reliefs in the four corners. See Southwest Pavilion.

21. Northwest Pavilion—Second Floor.

THE WALL PAINTINGS, by W. L. Dodge, in four large panels, celebrate **Art, Literature, Music and Science**. About the chief figure in each painting are grouped others, suggesting various branches of the subject. Thus in *Art* a student is drawing from a nude female model, who occupies the central position in the panel, while on the sides are seen a sculptor chiseling a sphinx, and a woman decorating a vase. The painting of *Literature* has for its leading personage the Genius of Wisdom holding an open book, with Tragedy and Comedy, each holding her mask, a poet about to be crowned by Fame, and a mother instructing her children. In *Music*, Apollo playing upon his lyre is accompanied by other musicians, whose instruments are the violin, pipes, cithara, mandolin, cymbals and trumpets. In *Science* Electricity is represented in the central figure, with phonograph and telephone, kneeling to receive from winged Fame the laurel wreath of renown; Franklin's kite is seen on the ground. Steam Navigation is represented by an inventor holding a model of a propeller; Agriculture by a farmer binding grain; Medical Science by anatomists examining a skull; Chemistry by a retort, and the application of Steam Power by a tea-kettle with the steam escaping from the spout. (For the reliefs of the Four Seasons see Southwest Pavilion.)

THE CEILING PAINTING, by the same artist, is an allegory of Ambition. Various aspirants are pictured as having attained the utmost verge of human endeavor, where, with eager gaze and arms outstretched, they reach toward Glory, who is seen floating far above them, bearing a wreath, and attended by her winged horse Pegasus and trumpeting Fame.

22. Northwest Gallery—Second Floor.

War and Peace are the subjects of the two paintings by Gari Melchers. Both are processional. The panel of *War* represents the return from battle. In front are the dogs of war straining at the leash; then, foot soldiers with spear and buckler; the King on his white horse, marching over the prostrate bodies of the slain; the

color-bearer and herald proclaiming victory, and the wounded carried on litters or attended by nurses in the rear.

In the panel of *Peace*, at the other end of the room, the scene is a procession of worshippers who have come to make their votive offering at the shrine of the deity. The effigy of the goddess is borne in stately; and a fattened ox is led as the chief offering. In the company come a mother to pray in behalf of her child, the sick to ask health, a poet to offer his laurel wreath, and a sailor lad with a ship's model in token of gratitude for succor at sea.

The Names are : On the north—Wellington, Washington, Charles Martel. On the east—Cyrus, Alexander, Hannibal, Cæsar, Charlemagne, Napoleon, Jackson. On the south—Sheridan, Grant, Sherman. On the west—William the Conqueror, Frederick the Great, Eugene, Marlborough, Nelson, Scott, Farragut.

23. Some of the Printers' Marks.

THE PRINTERS' MARKS have already been alluded to in Secs. 12 to 15. Our illustrations show four of the originals, from which the corresponding copies on the walls were made.

Fust and Schoeffer.—In the West Corridor. Of all the Printers' Marks none is more interesting than that of Fust and Schoeffer, for it takes us back to the time of Gutenberg and the beginning of the art of printing. Gutenberg not only invented printing, but set the example, followed by so many of his successors, of falling into business troubles, and having types and presses seized for debt. In 1450 he formed a partnership with Johann Fust, a money-lender; and when the term of partnership expired in 1455 Fust seized all Gutenberg's types and stock for money loaned; and conducted the business with his son-in-law, Peter Schoeffer, as partner. Their mark "consists of two printer's rules in saltire, on two shields, hanging from a stump, the two rules on the right shield forming an angle of forty-five degrees. The adoption of a compositor's setting rule was very appropriate. The mark was employed for the first time in the colophon of the famous Psalter printed by these two men at Mainz in 1457. This book is remarkable as being the costliest ever sold (a perfect copy is valued at 5,000 guineas by Mr. Quaritch). It is the third book printed, and the first having a date."—*Roberts: Printers' Marks.*

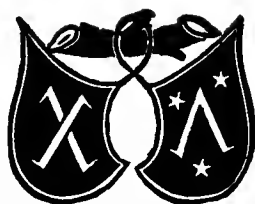
Cratander's Mark, in the West Corridor, has for its design a device emblematical of the Goddess of Fortune. It has been ascribed to Holbein. Used in 1530.

William Caxton.—Among the marks in the North Corridor is that of William Caxton, the first English printer. His *History of Troy* (Cologne, 1474?) was the first book printed in the English language; and in 1477 there came from his press at Westminster the *Dictes and Sayings of the Philosophers*, the first book known to have been printed in England. Caxton's device is interpreted to read **WC 74**; and the small letters "S" and "C" to be an abbreviation for Sancta Colonia, "indicating that a notable event in the life of Caxton occurred in 1474 at Cologne." The device was first used in 1487.

John Day.—In the North Corridor. John Day (1546-84) was one of the most prolific of English printers of the sixteenth century. His device, says Roberts, "is generally supposed to be an allusion to the Reformation, as well as a pun on his name; tradition has it, however, that Day was accustomed to awake his apprentices, when they had prolonged their slumbers beyond the usual hour, by the wholesome application of a scourge, and the summons: 'Arise for it is day'"

**Room for
Blind**

One of the most interesting rooms is the Reading Room for the Blind, in the basement, on the west side. It is supplied with a large collection of books printed in raised letters, and with periodicals in the same type. Connected with the room is a circulating library. One important branch of the good service of the room is a series of readings which are given here in the afternoon, sometimes by authors who read from their own works, and more commonly by residents of Washington. Lectures, musicales and various other forms of entertainment are provided, and all in all the room is accomplishing a work whose importance cannot be overestimated.



FUST AND SCHÖFFER.

Copyright

The Copyright department is in the basement, on the south side. The Cataloguing department is on the first floor, north side. The Newspaper Reading Room is on the first floor, in the south curtain; the Map Room is in the north curtain.

The several pavilions and galleries of the second floor are devoted to exhibits of engravings and other extensive collections, including rare books, first editions, with portraits of the Presidents and other personages.

The heating is by a hot-water system, and the lighting by electricity. To avoid gases, dust and dirt, the furnaces and boilers are located outside the building in the east grounds, where the conservatory-like roofs are seen with the high tower.



CRATANDER.

**History
and
Growth**

The Library was founded in 1800, Congress appropriating for it \$5,000. It has twice suffered by fire—in 1814, when the Capitol was burned, and in 1851. Special collections acquired have been Thomas Jefferson's Library, the Force Historical Collection in 1865, Smithsonian Library in 1867, Toner Collection of Washingtoniana in 1882. A prolific source of accessions has been the copyright system, which requires the deposit here of two copies of every copyrighted work. In the year 1896 there were added from this source 15,628 publications entered as books; and of periodicals, photographs, musical compositions, engravings, etc., more than 40,000. The collection is exceeded in size by the National Library of France, with 3,000,000; the British Museum, with 2,000,000; and St. Petersburg, Munich, Berlin and Strasburg, with more than a million each.

**Free to
All**

Any one may use the Library, but books may be drawn out only by members of Congress, the President, Supreme Court, and privileged Government officials. Only those persons who wish to consult books are admitted to the floor of the reading room.



CAXTON.

THE LIBRARY DECORATIONS.

INDEX OF ARTISTS.

Showing at a glance the location of each artist's work. The numbers correspond with those given to the apartments in the plans on the page facing Section 1, and with the sections of the text where the description of each painting will be found.

<i>Section.</i>	<i>Artist.</i>	<i>Subject.</i>	<i>Floor.</i>	<i>Location.</i>
—	Adams	Portrait busts		Portico
16	Adams	Henry		Reading room
6	Adams	Mantel*	First	Senate reading room
2	Adams	Minerva	First	Vestibule
1	Adams	Writing	First	Bronze door
7	Alexander	Book	First	Entrance pavilion east hall
13	Barse	Literature	Second	Entrance pavilion east
16	Bartlett	{ Law, Columbus, { Michael Angelo		Reading room
16	Baur	{ Religion, { Beethoven		Reading room
14	Benson	Graces, Seasons	Second	Entrance pavilion south
16	Bissell	Kent		Reading room
16	Blashfield	{ Civilization, { Understanding		Reading room dome
—	Boyd	Race heads		Window arches
16	Boyle	Bacon, Plato		Reading room
3	Compass Points		First	Central stair hall
17	Cox	Arts, Sciences	Second	Southwest gallery
16	Dallin	Newton		Reading room
6	Dielman	Mosaic Mantels	First	Representatives' room
19	Dodge (RL)	Elements	Second	Southeast pavilion
21	Dodge (WL)	Art, etc.	Second	Northwest pavilion
16	Donoghue	Science, St. Paul		Reading room
16	Dozzi	Art		Reading room
—	Ellicott	Race heads		Window arches
16	Flanagan	Clock, Commerce		Reading room
16	French	{ History { Herodotus		Reading room
19	Garnsey	Elements	Second	Southeast pavilion

* By Adams, after designs by Casey. See note on next page.

The Library Decorations.

<i>Section.</i>	<i>Artist.</i>	<i>Subject.</i>	<i>Floor.</i>	<i>Location</i>
20	Garnsey	Seals	Second	Northeast pavilion
6	Gutherz	Lights	First	Representatives' room.
—	Hartley	Portrait busts		Portico
9	Holslag	Literature	First	Librarian's room
5	McEwen	Greek Heroes	First	South curtain corridor
13	Mackay	Fates	Second	Entrance pavilion east
6	Mackey	Ceiling Panels	First	Senate reading room
1	Macmon'ies	Printing	First	Bronze door
16	Macmon'ies	Shakespeare		Reading room
3	Martin	Flying genii		Stair hall ceiling
3	Martiny	Sculptures	First	Central stair hall
16	Martiny	Sculptures		Reading room dome
18	Maynard	Discoverers	Second	Southwest pavilion
12-14	Maynard	Virtues	Second	Entrance pavilion N. and S.
22	Melchers	Peace, War	Second	Northwest gallery
6	Niehaus	Door-heads	First	Representatives' room
16	Niehaus	Moses, Gibbon		Reading room
10	Pearce	Family	First	North hall
—	Perry	Fountain		West approach
12-14	Perry	Sibyls	Second	Entrance pavilion N. and S
16	Potter	Fulton		Reading room
—	Pratt	Literature, etc.		Arches of entrance
16	Pratt	Philosophy		Reading room
18	Pratt	Seasons	Second	Corner pavilions
12, 23	Printers' Marks		Second	Entrance pavilion
12	Reid	Knowledge, etc.	Second	Entrance pavilion north
12	Reid	Senses	Second	Entrance pavilion north
—	Ruckstuhl	Portrait Busts		Portico
16	Ruckstuhl	Solon		Reading room
16	St. Gaudens	Art, Homer		Reading room
16	{ Schlader- mundt	State Arms		Reading room windows
15	Shirlaw	Sciences	Second	Entrance pavilion west
11	Simmons	Muses	First	North curtain corridor
13	Van Ingen	{ Il Penseroso { L'Allegro	Second	Entrance pavil'n near elevator
15	Van Ingen	Painting, etc.	Second	Entrance pavilion west
20	Van Ingen	Seals	Second	Northeast pavilion
8	Vedder	Government	First	Reading room lobby
13	Vedder	Minerva	Second	Stairway to gallery.
4	Walker	Poetry	First	South hall
16	Ward	Poetry		Reading room
3	Warner	Students	First	Central stair hall
1	Warner	Tradition, Writing	First	Bronze doors
3	Weinert	Eagles		Stair hall, upper arcade
16	Weinert	Female figures		Reading room

*** MR. PAUL J. PELZ designed the principal lines of the interior of the Dome, including the marble work of the Rotunda. In 1892 MR. EDWARD PEARCE CASEY, of New York, was employed as architect, and adviser and supervisor in matters of art. Mr. Casey planned the general scheme of interior decoration and elaborated its details, and supervised the execution of the work to its successful completion. Thus the mantels in the Representatives' room, mantel and oak door-head in the Senate room, the rotunda frieze and stucco work and other ornamental sculpture, not otherwise noted, are from Mr. Casey's designs. Mr. E. E. Garnsey, as chief of the decorating force, designed much of the color work under direction of Mr. Casey, who laid out the principal scheme throughout.



THE LIBRARY OF CONGRESS—FROM THE CAPITOL.



PERRY'S FOUNTAIN—THE COURT OF NEPTUNE.



STAIRWAYS TO THE ENTRANCE PAVILION.

The Entrance Pavilion has sixteen rounded pillars with Corinthian capitals. Four colossal Atlantes support the pediment, on which are sculptured American eagles, with supporting figures of children. In the windows are nine colossal portrait-busts carved in granite: beginning on the north or left-hand *Emerson and Irving*, by Hartley; *Goethe, Franklin and Macaulay*, by Ruckstuhl; *Hawthorne*, by Hartley; *Scott*, by Adams; on the north end *Demosthenes*, and on the south end *Dante*, both by Adams.

The Sculptures over the entrances, by Bela L. Pratt, typify, on the left, Literature; in the center, Science; and on the right, Art.



THE NORTH STAIRWAY.



RELIGION.

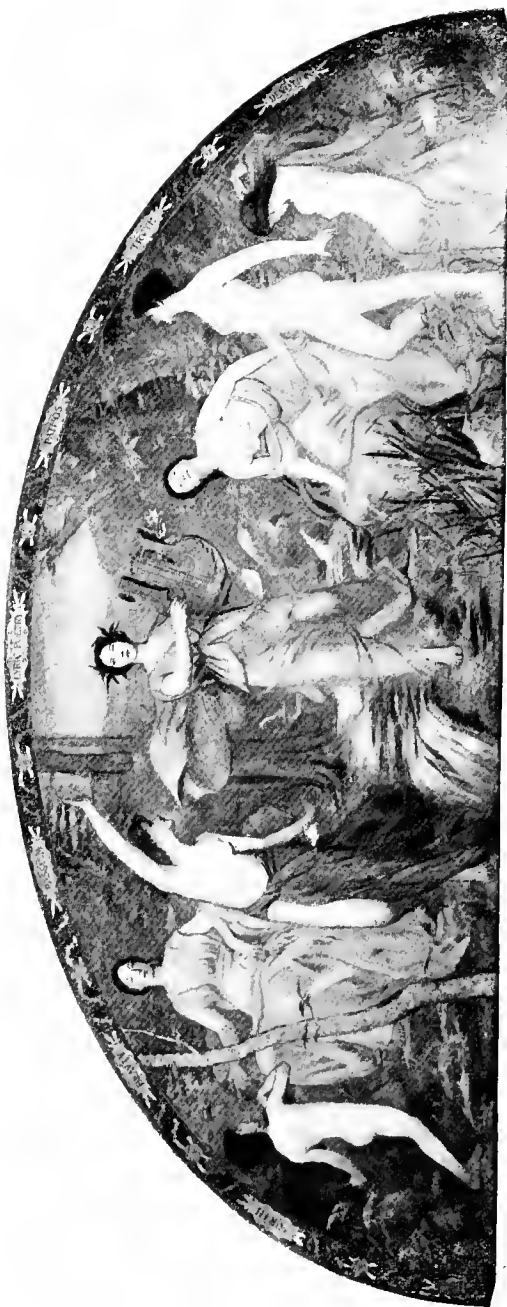


MELPOMENE

MELPOMENE.



ENDYMION.



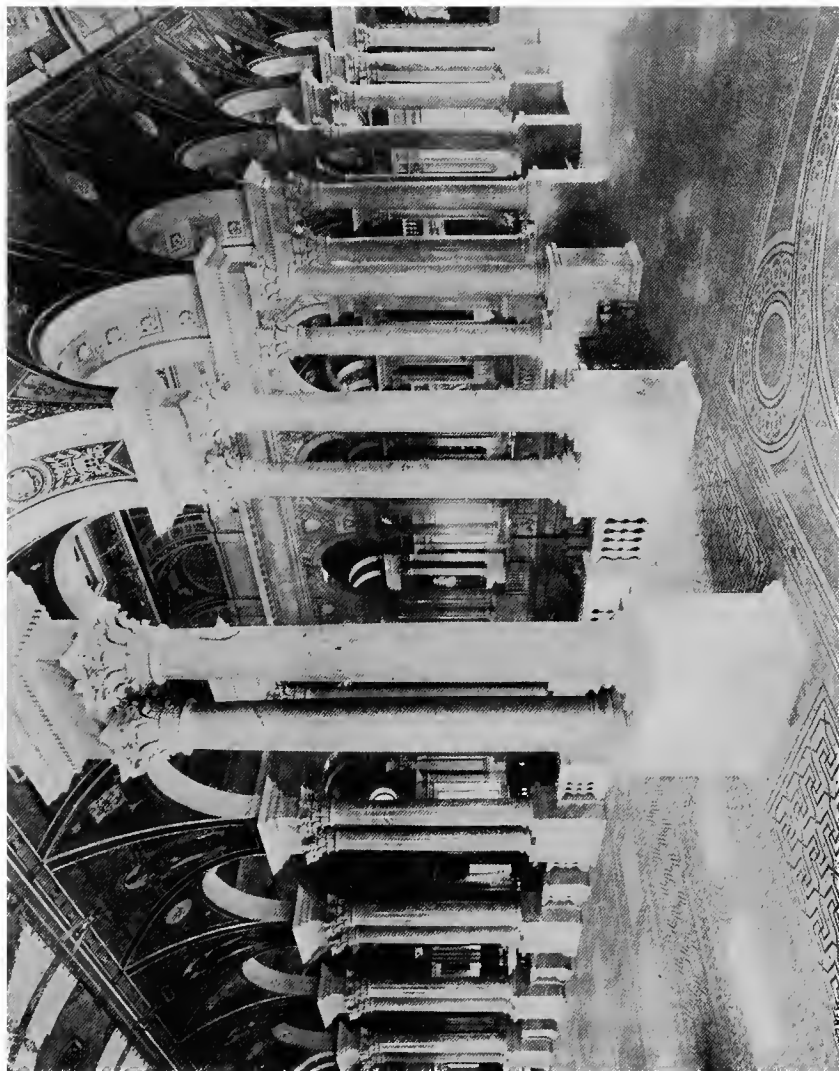
LYRIC POETRY.



THE MANUSCRIPT.



LAW.



SOUTH AND WEST CORRIDORS OF CENTRAL STAIR HALL.



THE STAIRWAY TO THE ROTUNDA GALLERY.

Showing Barse's figures of "Tragedy" and "Comedy," and Vedder's "Minerva." The Printer's Mark in the tympanum of the arch is that of Juan Rosembach de Haydel-lerich, Barcelona, 1493.



VEDDER'S MINERVA.

The enrollment on the scroll reads: Agriculture, Education, Mechanics, Commerce, Government, History, Astronomy, Geography, Statistics, Economics, Painting, Sculpture, Architecture, Music, Poetry, Biography, Geology, Botany, Medicine, Philosophy, Law, Politics, Arbitration, Treaties, Army, Navy, Finance, Art of War.



THE ROTUNDA—READING ROOM.



GALLERY OF THE READING ROOM.

Looking down from the railing of the gallery under the dome of the Reading Room stand sixteen bronze statues of characters distinguished in the several fields of learning and achievement represented by the symbolical statues. There are two for each subject, and they stand one on either side of the typical figure which they complement. The statues shown in the illustration are of St. Paul and Fulton, and beyond, Gibbon and Herodotus. Also the symbolical statues of Commerce, History, and Poetry.





THE CENTRAL STAIR HALL OF ENTRANCE PAVILION.

This apartment, which has been styled "a vision in polished stone," is a fitting entrance hall to the superb building. In the dignity of its proportions and design, in richness and harmony of adornment, in the perfect adaptation to the purpose for which it is intended, the Library of Congress stands to-day as America's highest architectural achievement. The legend of Mr. Vedder's mosaic of Minerva runs: "Nil invita Minerva quæ Monumentum ære perennius exegit." Freely rendered: "Minerva was at her best when she builded this monument, more enduring than bronze." The architects, painters and sculptors are all American citizens, and it may well be an occasion of patriotic pride, that in conception, design and execution the building is a product of American talent, art and workmanship.

PENSION BUILDING.

The Pension Building is in Judiciary Square, at F and 4th Streets. Open from 9 A. M. to 4 P. M.

MORE eloquent than the storied frieze of the Parthenon to an American is the sculpture of the Pension Building, with the marching hosts of the Boys in Blue. Infantry, cavalry and artillery—now keeping buoyant step to the drumbeat and now lagging with weariness, the strong supporting the weak—here they are pictured marching on, as the world saw them march, in the years when men bore arms for their country. Many a veteran has felt his pulse quicken at the sight of the old familiar scenes, and to many a younger man the story of the '60s has been made more real by these speaking groups.

Within the immense building—for it covers an area of 200x400-ft.—one finds a vast court, with lofty roof of iron and glass. It is a veritable bit of outdoor between four walls. Gallery rises above gallery, surrounding the court, and tier upon tier of offices. The roof, of iron and glass, is supported by great columns which appear to be marble, but are brick—150,000 bricks to a column. They rest on foundations 18-ft. below the floor, and from the floor to the roof they are 85-ft. in height. The building was completed in 1885. Some notion of its magnitude may be had from the fact that at the inauguration balls, which are held here, 18,000 people have been gathered within it. The floor space is filled with rows upon rows of cabinets, in which are filed the hundreds of thousands of documents relating to pensions. So perfect is the system that within five minutes after inquiry the entire record of a pension case may be put before one. Among the 2,000 clerks here may be noted many an old soldier wearing the bronze button; and there may be seen, too, many an armless sleeve.



THE PENSION BUILDING.

THE CORCORAN GALLERY.

THE Corcoran Gallery of Art is on Seventeenth street, extending from New York avenue to E street, just southwest of the White House and State Department. It is open daily from 9:30 to 4 from Oct. 1 to May 1, and 9 to 4 from May 1 to Oct. 1. Also on Sunday afternoon, except in midsummer, from 1:30 to 5. On Tuesdays, Thursdays, Saturdays, Sundays and holidays admission is free. On other days a fee of 25 cents is charged.

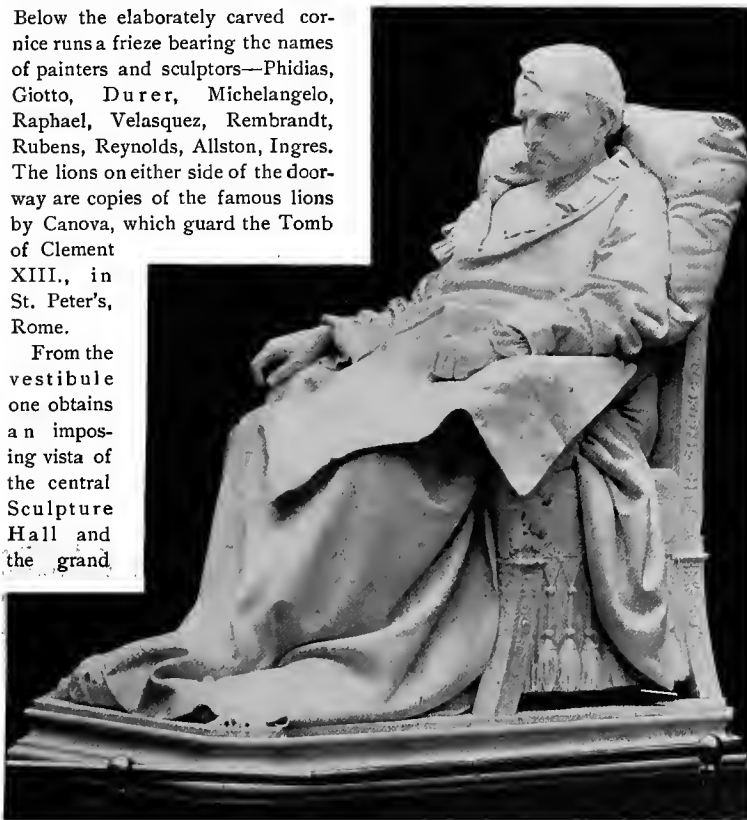
**Hours
to Visit**

The Gallery was founded and endowed by the late William W. Corcoran in 1869, as a gift to the public, "for the perpetual establishment and encouragement of the Fine Arts"; and its collections have grown in extent and value until now the Corcoran is one of the chief places of interest in Washington. It occupies a noble building, of Georgia white marble, above whose entrance is the inscription, chosen by Mr. Corcoran: "Dedicated to Art."

The Building

Below the elaborately carved cornice runs a frieze bearing the names of painters and sculptors—Phidias, Giotto, Durer, Michelangelo, Raphael, Velasquez, Rembrandt, Rubens, Reynolds, Allston, Ingres. The lions on either side of the doorway are copies of the famous lions by Canova, which guard the Tomb of Clement XIII., in St. Peter's, Rome.

From the vestibule one obtains an imposing vista of the central Sculpture Hall and the grand



VELA'S NAPOLEON.

staircase beyond. This central hall, or atrium, is 170×50-ft., with forty fluted columns supporting the ceiling, through which two wells admit the light from the roof skylight high above. The hall is devoted to casts from antique and Renaissance sculpture. Other rooms on this floor contain original marbles, casts, bronzes, and other collections. The grand staircase leads to the second-story atrium, an apartment of magnificent proportions. Thirty fluted columns of white marble support the immense skylight of the roof; the walls are hung with paintings; and the light-wells give an overlook of the Hall of Sculpture below. On the first floor is a semi-circular room for lectures; and the Corcoran School of Art is generously provided with studios and class rooms on the two floors. Information concerning the School may be obtained of the Curator.

It would manifestly be impossible to note here even briefly the objects which claim attention. Visitors should provide themselves with the Catalogue (to be had at the door, price 25 cents), in which will be found most valuable and helpful notes. Chief among the casts

Ancient Sculpture from ancient sculpture is a series of the marbles of the Frieze and Pediments of



VENUS OF MELOS.



Fighting Hero.

Disobolus. Postidippos.
Galatian and his Wife. Apoxyomenos.

The Wrestlers. Menander.
HALL OF SCULPTURE.

Boxer Resting.
Dying Galatian.

Meleager.



ROSSITER—REBECCA AT THE WELL.



REBOUVET—NIGHT.



MULLER—CHARLOTTE CORDAY.



SCHREYER—THE WATERING PLACE.



LE ROUX—THE VESTAL TUCCIA.



PRIOU—A FAMILY OF SATYRS.



TRUESDELL—GOING TO PASTURE.



COHOT—WOOD GATHERERS.



KNAUS—THE FORESTER'S HOME.



BRETON—BRETON WIDOW.



VELY—THE TALKING WELL.



VON THOREN—LOST DOGS.



BROOKE—A PASTORAL VISIT.



BIERSTADT—MOUNT CORCORAN.



RENOUF—THE HELPING HAND.



TROYON—GOING TO DRINK.



BECKER—POPE JULIUS II, AND HIS FRIENDS.



CHIERICI—THE MASK OR FUN AND FRIGHT.

Ancient Sculpture the Parthenon; and first among the single statues is the Venus of Melos. The original was discovered in 1820 by a peasant of the island of Milo (the ancient Melos) while digging near some sepulchral grottoes. "It now stands in the Louvre, the pride of Paris, and the admiration of the world. Its sculptor is unknown, but by the grandeur of its style it is justly assigned to the era between Phidias and Praxiteles [432-392 B. C.], and is considered the greatest statue of woman's form the world now holds." Among other subjects are the Discobolos or Quoit-thrower, Venus de Medici, Minerva, Laocoön, Dying Galatian (commonly called the Dying Gladiator), Apollo Belvidere, Torso of Hercules, Boy Extracting a Thorn from his Foot, Hermes with Infant Dionysos, Galatian and his Wife, Nike from Samothrake, Boxer Resting, Thalassa and Gaia, Ariadne Deserted, Jason. On the walls of the corridors is a fine collection of portrait busts.

Renaissance Sculpture Among the Renaissance subjects is a cast from the west bronze door of the Baptistery at Florence by Ghiberti, the ten panels containing designs from the Old Testament. Michelangelo said of the Ghiberti Doors that they were worthy of standing as the gates to Paradise. Donatello is represented by his David with the Head of Goliath; Michelangelo by the bust of the colossal statue of David, the mask of the Moses, reduced copies of Day, Night, Dawn and Twilight from the Tomb of the Medici family, the Slaves for the Julius monument, and other examples; Luca della Robbia by the Singing Boys.

Among the marbles, Guarnerio's Forced Prayer never fails to attract



THE CORCORAN GALLERY.



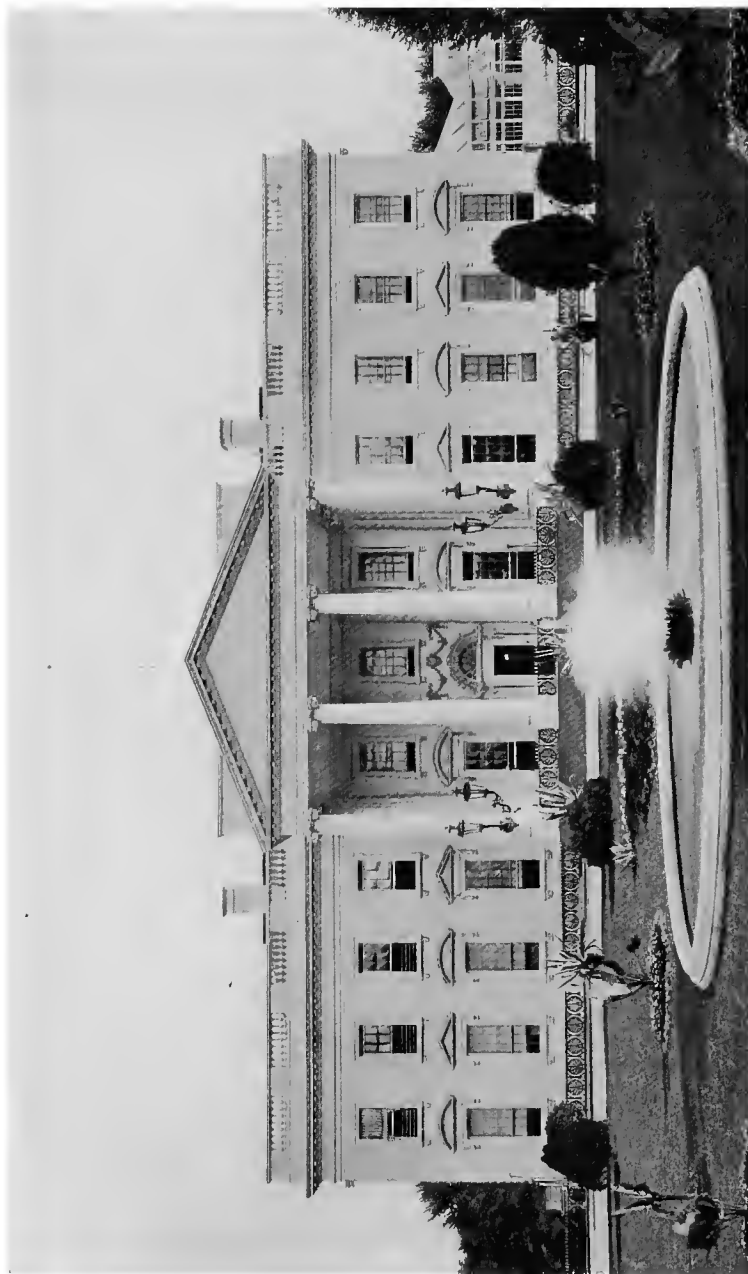
THE GREEK SLAVE.

attention. The most celebrated **Marbles** of the marbles are Vincenzo Velas' Last Days of Napoleon I., and the Greek Slave, by Hiram Powers, of Vermont. An interesting and suggestive note of the development of art in this country is found in the record that when the Greek Slave was first exhibited, in Cincinnati, "a delegation of clergymen was sent to judge whether it were fit to be seen by Christian people. Its purity of sentiment and harmonious form established its right to exist."

The Barye Room contains a **Barye** series of more than one hundred Barye bronzes, the Corcoran Gallery possessing the largest collection in the world.

There are exhibits of Cloissonné, porcelains and glass, and reproductions of antiques.

Of the well-known canvases **Paintings** may be named Rousseau's Farm in the Wood, Detaille's Passing Regiment, Richards' Coast of New Jersey, Church's Niagara Falls. THE STANDARD GUIDE **Standard Guide Key Pictures** gives miniature key pictures of eighteen of the Corcoran canvases, and it does this both to suggest what the visitor to the gallery should see, and afterward to prompt the recollection of the pictures one has seen. Albert Bierstadt's Mount Corcoran is a peak of the southern Sierra Nevadas, named in compliment to Mr. Corcoran. A portrait of Mr. Corcoran (born 1798, died 1888), by Elliott, is one of an extensive series of portraits of Americans, and representing the works of early American artists.



THE WHITE HOUSE.

THE WHITE HOUSE.

THE WHITE HOUSE is on Pennsylvania avenue at 16th street, and is reached by Pennsylvania avenue cars. The East Room is open to visitors from 10 to 2 daily, except Sundays and holidays. For hours of President's public receptions, see Time Table on another page.

THE prevailing characteristic of the White House is a stately simplicity. Whether from Pennsylvania avenue one sees the columns of the portico but partially revealed through the foliage of noble trees, or from the lawns in the rear catches a glimpse of the southern balcony with colonnade and winding stairways embowered in vines, the air is one of dignity and repose. In situation, in character and in surroundings, one reflects, the White House is becoming as the home of the President. Nor is the impression marred when, having approached by the semi-circular driveway from the avenue, we pass through the fine Colonial doorway and find ourselves within the central vestibule.

The most striking feature here is the screen of wrinkled stained-glass mosaic (by Tiffany) which separates the vestibule from the central corridor. In the walls are decorative panels, with medallions of Washington and Lincoln. The flags of the Washington panel show the thirteen stars of 1792, when President Washington laid the corner-stone of the building; while in the flags of the Lincoln panel are the thirty-six stars borne by the banner in 1865.

Vestibule

From the vestibule one passes through a corridor to the magnificent State parlor, famed as the East Room, and used for receptions. The apartment is 40-ft. wide, 82-ft. long, and has a ceiling 22-ft. high, from the panels of which depend three immense chandeliers of cut glass. The eight carved mantels are surmounted by mirrors, and in the wall panels are hung full-length portraits of Washington (by Stuart), Martha Washington (by Andrews), Jefferson (by Andrews), and Lincoln (by Coggeshall). The portrait of Washington is the one which is sometimes called the "Lansdowne Stuart." The original, of which this is a copy, was painted for the Marquis of Lansdowne. In 1814, when the British were coming to pillage and burn the White House, Mrs. Dolly Madison had the portrait taken from its frame and carried it away into safety across the Potomac.

East Room

The portrait of Martha Washington was painted in 1878. The dress is one which was made in Paris, as a faithful reproduction of the costume of Revolutionary days. It was worn at the Martha Washington Centennial Tea-Party in Philadelphia, in 1876.

From the East Room—the only one usually shown to visitors—a central corridor extends clear through to the conservatory, and gives access

Corridor to the other State rooms of the first floor. The corridor, lighted by the glow of the jeweled glass screen, is richly decorated, and is adorned with palms and pictures, and mirrors and marbles.

The portraits are of Presidents Washington (by a Spanish artist, and sent from Ecuador), Jackson, Polk, Tyler, Fillmore, Pierce, Buchanan, Grant, Hayes and Garfield; and the busts are of Columbus, Americus Vesputius, John Jay, Fillmore and John Bright (presented by Bright to Lincoln).

Green Room Of the rooms opening off from the corridor several have taken name from the predominant color scheme of the decoration. In the Green Room, used for a music room, are portraits of Angelica Singleton Van Buren, who was mistress of the White House during President Van Buren's term; Mrs. Tyler, Mrs. Polk (presented by the ladies of Tennessee in President Arthur's administration); Mrs. Hayes (by Huntington), presented by the Woman's National Temperance Union, in recognition of the cold water regime of the White House during President Hayes' term, and Mrs. Harrison (by Huntington), presented by the Daughters of the American Revolution.

Blue Room The Blue Room, oval in shape, and furnished in light blue and gold, is used by the President as a reception room. The mantel clock was presented by Napoleon I. to Lafayette, and by him to the United States.

Red Room The Red Room, with walls and hangings of Pompeiian red, is the family sitting-room, and is used for receptions by the ladies of the President's household. There are portraits here of Presidents John Quincy Adams, Van Buren, Taylor, Buchanan, Arthur (by Huntington), Cleveland (by Eastman Johnson) and Harrison.

State Dining Room Beyond the Red Room is the State Dining Room, which is decorated in the Colonial style in tones of yellow. Here are given the several State dinners to the Cabinet, the Justices of the Supreme Court and the Diplomatic Corps. The table services, of silver, china and cut glass, were specially designed for the White House. The china, numbering 1,500 pieces, was selected by Mrs. Hayes, and was decorated by Theodore R. Davis, the war artist, with exquisite paintings of American flowers, fruits, game, birds and fish. Each of the 520 pieces of the cut glass is delicately engraved with the Arms of the United States. The Family Dining Room is opposite, and from the end of the corridor steps lead to the conservatory.

President's Room From the hall between the vestibule and the East Room a stairway ascends to the President's Room and its adjunct offices of private secretary, clerks and telegraph operators. A massive oaken table in the President's Room, made from the timbers of H. M. S. Resolute, has an interesting history:—

Sir John Franklin's expedition was cast away in the Arctic in 1846, and the long-continued Franklin search which followed engaged the sympathy of the entire civilized world. Among the numerous vessels despatched to the north was the Resolute of the British Navy, which with the rest of the fleet was abandoned in the ice in May of 1854. In September of the following year she was sighted by an American whaler, was brought into an American port, and eventually was presented by the United States to the British Government. This table, made from the timbers of the rescued ship, was in 1881 sent by Queen Victoria to the President for the White House.

The White House.



THE EAST ROOM.



THE GREEN ROOM.

Showing portraits of Mrs. Hayes and Mrs. Harrison.

Cabinet Room The Cabinet Room, where the Cabinet meetings are held, opens off from the President's Room. Its walls are hung with portraits of former Presidents. The Library contains many thousand selected volumes; it is reserved for the President's household, as are the other rooms on this floor.

History The White House is constructed of Virginia freestone; it is 170-ft. in length, 86-ft. in depth, and consists of a rustic basement, two stories and an attic, the whole surmounted by an ornamental balustrade. The north front has a portico of lofty Ionic columns, forming a porte-cochere, and the south a colonnaded balcony.

It was the first public building erected at the new seat of government. The architect was James Hoban, who drew his plans closely after those of the seat of the Dukes of Leinster, near Dublin. Washington himself selected the site, laid the corner stone (Oct. 13, 1792), and lived to see the building completed; it is told that in company with his wife he walked through the rooms but a few days before his death, in 1799. John Adams was the first occupant, in 1800. In 1814, in John Quincy Adams's term, the house was fired by the marauding British troops, and only the walls were left standing. With the restoration, the stone was painted white to obliterate the marks of the fire, and outside of official usage it is as the White House that the Executive Mansion is universally known.

The surroundings are worthy of note. In front is historic Lafayette Square. On one side is the Treasury; on the other, the State, War and Navy Building. The house is set amid the President's Grounds, with trees and flower beds and fountains and sloping lawns. The grounds merge into the Mall, and stretch away to the Monument and the Potomac. To the slopes south of the house Washington children repair for their Easter egg rolling on Easter Monday, where scores of brilliantly colored eggs are sent rolling and tumbling down the banks. The custom is of European origin, and comes from an earlier one known to the children of the Pharaohs. Concerts, open to the public, are given in the east grounds by the Marine Band on Saturday afternoons, from June to September inclusive.

Lafayette Square and Monument The front windows of the White House look out over the lawn and across Pennsylvania avenue upon Lafayette Square, beautiful with trees and flowers, and rich in historical associations. At the southeast entrance is the bronze and marble memorial erected by Congress to commemorate the distinguished services of Lafayette and other French officers in the cause of the Colonies. The monument is the work of the French artists, Falguiere and Mercier. Lafayette is represented in the uniform of the Continental Army. America extends to him a sword. The other figures of the group are of Rochambeau, Duportail, D'Estaing and De Grasse.

The Marquis de Lafayette offered his services to the Americans in 1777, was commissioned Major-General, and served throughout the war. He took part in the battles of Brandywine, Monmouth and Yorktown; in 1824 he revisited America, and was given a continuous ovation by the twenty-four States. Count Rochambeau was in command of the French army of 6,000 men sent to aid the Americans in 1780, and contributed to the victory of Yorktown. Duportail was a French officer who served under Lafayette in America. Count d'Estaing commanded the French fleet sent to the assistance of America in 1778; and Count de Grasse, of the French fleet, took part in the victory of Yorktown. The portraits of Lafayette, Rochambeau and De Grasse are in Trumbull's Yorktown.

In the center of the square is Clark Mills's equestrian statue of Gen. Jackson, as the hero of the Battle of New Orleans. The bronze was cast from cannon captured in Jackson's campaigns; some of the old guns are mounted as accessories. The spirited pose of the horse, which gives such



THE BLUE ROOM.



THE RED ROOM.

Jackson Monument life to the statue, was an original conception of the artist, who devised the plan of placing the hind legs directly below the center of the body, thus securing a perfect balance. The statue was unveiled on Jan. 8, 1853, the anniversary of the battle. There is a replica in Jackson Square in New Orleans.

The battle of New Orleans was the last land engagement of the War of 1812. The British fleet, with an army of 12,000 veterans who had served under Wellington, was opposed by a much smaller force, under Jackson, of militia, the hunter-riflemen of Kentucky and Tennessee. In a general assault upon the city, on January 8 (1815), the British were repulsed and driven back. "Seven hundred killed, fourteen hundred wounded and five hundred prisoners were the dread results of that twenty-five minutes' work. Jackson's loss was eight killed and thirteen wounded." This victory made Jackson the idol of the American people.

St. John's Church St. John's Church, on the north of the square, was built in 1816, and next to Christ Church (1795), near the Navy Yard, is the oldest in the city. One of its pews is set apart for the President of the United States, and it is sometimes called the Church of State.

Historic Homes Many of the houses surrounding the square possess interesting associations as the homes of public men. The plot of ground now occupied by the Lafayette Square Opera House, on Madison place, was in the '30s owned by Henry Clay; he traded it for an imported and long-pedigreed jackass to Commodore Rodgers, who built the home, which stood until torn down in 1895 to make way for the opera house. After Commodore Rodgers, Secretary of the Treasury Roger B. Taney lived here; and then followed Secretary of the Navy James K. Paulding; Secretary of State William H. Seward, who in one of the upper rooms was struck by the would-be assassin in that fateful night of April 14, 1865; and James G. Blaine, who in the same room died in 1893.

Further north, on the corner of Madison place and H street, the home of the scientific Cosmos Club was formerly known as Dolly Madison's house. Here Mrs. Madison lived from 1837 to her death; then Admiral Wilkes occupied the house until the Civil War, and it then became the headquarters of Gen. McClellan. Diagonally across the street is the red brick house (now an annex of the Arlington Hotel) which was for more than twenty years the home of Charles Sumner. Further west, on the corner of Connecticut avenue and H street, is Corcoran House, the home of the late W. W. Corcoran, and before him of Daniel Webster while Secretary of State. It is recorded that the Ashburton Treaty was discussed and practically concluded in this house.

The house on the southwest corner of H street and Jackson place, now occupied by Mrs. Gen. Beale, was built in 1819 by Commodore Decatur (the author of the toast, "My country: may she be always in the right; but right or wrong—my country"), and it was occupied by Henry Clay, Martin Van Buren and Edward Livingston, during their respective terms as Secretary of State; and by Ministers of Russia, England and France.

The two large bronze flower vases which give such ornament to the Square were cast at the Washington Navy Yard.



THE PRESIDENT'S OFFICE.



THE CABINET ROOM.

THE TREASURY.

THE TREASURY is on Pennsylvania avenue at 15th street. Open from 9 to 2 daily; but the tour of the building may be made only between 11 and 12 and 1 and 2. The Pennsylvania avenue car should be left at the regular stopping point on 15th street, near the north basement Treasury entrance on that street.

THE BUREAU OF ENGRAVING AND PRINTING is on 14th street, south of the Monument grounds. Reached by Pennsylvania avenue car, which transfer at 14th street to 11th street car (2 cents extra fare). Open to visitors from 9 to 11:45 and 12:30 to 3:00. No pass required.

S ECOND only to the Capitol itself in architectural importance is the Treasury Building, an imposing structure of sandstone and granite, having a total length of 450-ft. and a width of 250-ft. The east front on Fifteenth street is adorned with a colonnade of thirty-eight stately Ionic columns, after those of the Temple of Minerva at Athens; and on the north, the west and the south fronts are porticoes of similar columns. There is reason to regret that the architect, Robert Mills, did not have his way in the design of setting the building amid grounds commensurate with it in dignity and beauty, instead of obtruding it unceremoniously upon the thoroughfare; but the story goes that President Jackson became impatient at the long delayed choosing of a site, and finally stuck his cane down into the ground one morning and ordered, "Build it here." And here it is to-day.

Site

**Bank
of the
Nation**

The impression the structure gives is of enduring solidity and security, and it is fitting that this should be so; for, while the 200 rooms on each floor of the building are devoted to a surprisingly varied range of activities, the Treasury is first of all a financial institution, and it is as the Bank of the Nation that it has most interest. To study its various operations, one should visit the Bureau of Engraving and Printing (in another building); the Division of Issue, the Redemption Division, the Bond and Silver and Gold Vaults, the Cash Room and the Secret Service Museum. The Cash Room and the Secret Service Museum may be seen at any time from 9 to 2; no pass is required. To be shown the other rooms, one should time a visit between 11 and 12, or 1 and 2.

**Cash
Room**

The Cash Room is near the Pennsylvania avenue entrance, on the first floor; but may be seen to better advantage from the gallery, to which doors give access from the corridor of the second floor. The walls are of choice American and Italian marbles, and the room is one of the costliest in the world. As the name denotes, the Cash Room is a cashier's office. Here the Treasury cashes the various warrants drawn upon it and presented here for payment. The daily transactions run into the millions; a warrant once handed in and cashed without a moment's delay came over



THE TREASURY—FROM PENNSYLVANIA AVENUE.

from the Pension Bureau, and the figures upon it called for \$1,000,000. The visitor himself may have a part in the business of the Cash Room by presenting at one of the steel screened windows a warrant on the Government, in the shape of a national currency bill, and, receiving coin for its face value, may thus complete the round of circulation of that particular piece of paper as money. Having gone out originally from this very building as new currency, having passed through innumerable hands in exchange for a thousand and one different things, and having now found its way back again, old and worn, it will here be redeemed, and then as money no longer, but just plain paper, it will be destroyed.

The system of making new money, exchanging new for old, and destroying the old, is what one sees at the Treasury; and it is all so interesting that we are likely to count the half-hour spent here as among the best to be remembered of the National Capitol.

**Treasury
Tour**

From 11 to 12 in the morning, and from 1 to 2 in the afternoon, visitors who present themselves at the office of the United States Treasurer, Room 96, on the first floor, are escorted through the money departments of the institution. If you give your attention to the very courteous and well-informed messenger who conducts the party, you will hear him relate of the several phases of the work what is told in the following pages. We shall depart, however, from the order in which for convenience the several rooms are shown, that we may follow the course of a piece of paper money through all the successive stages of manufacture, issue, redemption and destruction. To do this we must begin at the Bureau of Engraving and Printing.

**Bureau
of
Engraving
and
Printing**

The Bureau of Engraving and Printing is a branch of the Treasury. Here are printed the Government bonds and the national currency, together with postage and revenue stamps, military, naval and diplomatic commissions, passports, etc. Specimens of the work of the Bureau are exhibited in the waiting room and in the halls, and series of currency are displayed in various stages of completion. There is a series of old-time fractional currency—shinplasters; and a \$10,000 silver certificate, the largest note issued.

Plates

The actual work of engraving the plates is not shown. This is surrounded with the utmost precaution to guard against abstraction of the plates; they are closely watched by day, and are locked in the vaults by night. The original plate itself is never printed from, but a replica is made of it for actual use. This is the Bureau's device to guard against the possibility of being itself a counterfeiter of the currency. For, if an accident should happen to a plate, it would have to be replaced by a new one; and no matter how nearly like the original the new one might be engraved, it would not be that original, but a copy of it, and a note printed from the new plate would not be an original, but a copy of that original, i. e., a counterfeit. Whereas, if the replica should be injured, a new replica would be a new original printing plate. A specimen plate is shown of the portrait of Burnside, which, however, does not belong on a Treasury note; and with it is exhibited the roller used to transfer the engraving from the plate to the replica which is to be printed from.



BUREAU OF ENGRAVING AND PRINTING.



PERFORATING STAMPS.

- Silk Fiber Paper** The first process that one witnesses is the printing of the notes. In this work five hundred employes are engaged on the top floor. The paper used is the peculiar silk-fibered paper made at the Crane Mills in Dalton, Mass. The process of its manufacture is a closely guarded trade-secret, and the law forbids possession by others of any such paper or its imitation. It is received at the Bureau in packages of 1,000 sheets each. This 1,000 count, beginning at the paper mill in Massachusetts, is maintained throughout every department of the Bureau, and is continued after the notes reach the Treasury Building. To each pressman 1,000 sheets are given at a time, being counted out to him in his presence. The printing is done on hand-presses, for it is contended that a product of equal perfection cannot be obtained from a steam press. Each pressman has a young woman assistant, who lays the sheet on the press and removes it. Each sheet makes four notes. The back is printed first. The process of printing a sheet involves the cleaning anew of the plate, polishing it with the palm of the hand, re-inking, laying on the sheet, giving the impression, the removal of the sheet, and its inspection for defects. A pressman prints 500 sheets a day, on one side only. From this floor the printed sheets go to the one below, where first of all the count is verified anew, and each sheet is closely scrutinized for the detection of any imperfections of printing. Then they are passed to the numbering machines, which impress upon them in blue ink the distinctive series letter and the number of each note. The machines are purely automatic as to the progression of the numbers; with each new sheet the machine advances the notation by four.
- Numbering**
- Counters** The numbered notes, still in sheets, now pass to expert counters, by whom they are counted for the last time, and they are then wrapped in packages of 1,000 sheets each, to be taken over to the Treasury Building. Thirty days are consumed in the successive processes to which each piece of currency is subjected in the Bureau, from the time it comes in as silk-fibered paper until it is ready for delivery.
- There are fourteen departments in the Bureau, and 1,400 employes; each piece of work passes through the hands of thirty different people.
- Safe-guards** An elaborate system of receipting and checking prevails from one person to another; and at the closing hour everything is delivered into the hands of the custodians, and every count is verified and checked before the force is dismissed. This system is primarily to guard against error, and is for the protection of all those concerned. The rule prevails not only here, but in the Issue and Redemption Divisions in the Treasury Building. Errors are extremely infrequent; when one does occur, the loss involved is charged to the person making the mistake, and the amount is deducted from her salary.
- In Transit** From the Bureau of Engraving and Printing the currency is brought over at 9 o'clock every morning, a million dollars a day, in a large wagon built of steel, and attended by a force of guards, to the Treasury, and delivered to the Division of Issue. Here first of all again it is counted, and three experts verify the contents of 1,000 sheets to the package, each sheet being composed of four notes of uniform denomination. Then the sheets are sent to the Sealing Room, where the "Red Seal" of the Register of the
- Division of Issue**

Treasury is stamped upon them by six presses, four of which are shown to the visitor. The Red Seal bears the legend *Thesaur. Amcr. Sept. Sigil.*, an abbreviation for *Thesauri Americæ Septentrionalis Sigillum*—Seal of the Treasury of North America. **Seal**

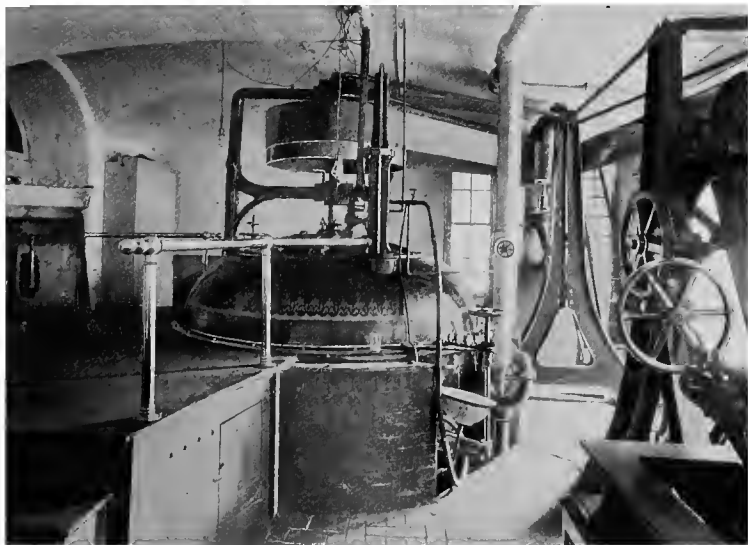
The cutting machine cuts each sheet into its four component notes, and in new packages of 4,000 bills the currency now passes to its final counting. Each package goes through the hands of five successive counters, and any imperfect work is rejected.

The counters here engaged are the most expert in the Government service, and probably in the world. Their marvelous skill, rapidity and accuracy afford a revelation of what the trained hand and eye and mind can do; their work is as the work of a perfect machine, but a machine with a brain. In counting a package the expert is seen to lift each note by the upper right hand corner; this she does successively one after another with the 4,000 notes in the package, and not only does she count the notes, but her watchful eye scans also the red seal and detects any imperfection. **The Experts' System of Counting**

The average daily volume of new money passing through the hands of the counters in the Division of Issue is a million dollars, made up of 320,000 separate notes, ranging in value from one dollar to the \$1,000 silver certificate, which is the largest denomination now issued. **A Day's Work**

The same careful system of checking and receipting which we found in the Bureau also prevails here; every package of money is receipted for by each successive person into whose hands it comes.

Having received the final count, the money is intrusted to the sealing clerk, who wraps up the packages (containing from \$4,000 to \$4,000,000



THE MACERATER.

To each) in plebeian brown paper, and seals each package with the Treasury Seal. The amount of money received by him at the close of the day must **the** tally to a dollar with the amount brought in from the Bureau of Engraving and Printing. The new money is deposited in the currency reserve vault (not shown to visitors), where it remains for two months or more. As one new lot is added each day to the vault, another lot is taken out for issue, to be put into circulation, a goodly proportion of it destined eventually to find its way back to this building as worn and mutilated currency, to be redeemed in the Redemption Division.

Redemption In the Redemption Division old currency is received to be exchanged **Division** for new. It comes in from banks throughout the country and from the Sub-Treasuries.*

At every stage the system of currency redemption is attended with precautions to provide against error and loss. For every old dollar received, **Dollar** a new dollar must be paid out; and for every new dollar paid out, an old **for** one must have been received. To verify the count a force of expert counters is employed, whose skill is such as to excite wonder and challenge admiration. Here, as in the other departments, the counters are women.

The money, brought by the express companies in sealed packages, is delivered to the receiving clerk, by whom in turn the packages, still sealed, are distributed to the counters. Each counter receipts for the package given her, specifying the amount it is said to contain. Having verified the count, she puts up the money in new packages of 100 bills each, and on the manilla wrapper of each, at top and bottom, writes her initials and the amount. Then she takes the package to the canceling machine, which punctures four holes through it, two in the upper half and two in the lower. She then delivers the package of canceled notes to a clerk, who credits her with the account received. At the close of the day this clerk's record of bills, counted and canceled, must tally with the account of the clerk who gave out the packages to be counted and canceled; and such are the expertness and accuracy here prevailing that any discrepancy is extremely rare. The expert's duty is not limited to the counting; she must also detect counterfeits and "raised" bills, as a \$2 to a \$20. Practice makes perfect; the trained eye detects bad money at a glance, the bill is stamped "Counterfeit" in letters which cut right through the paper, and is returned to the sender, that it may be traced if possible, and is then sent back again to the Treasury for investigation by the Secret Service Division.

Counterfeits

On each day the canceled packages of the day before are taken, each package by the one who counted it, to the cutting knife. This is a huge blade, which cuts the package in two lengthwise, each half still having the initials of the counter and the amount the package contains. The upper half goes to the Register's office, the lower one to the office of the Secretary of the Treasury. In each office the half-sheets are counted, and if this final enumeration corresponds with that of the first expert, the money

*There are Sub-Treasuries at Boston, New York, Philadelphia, Baltimore, Chicago, St. Louis, Cincinnati, New Orleans and San Francisco. The Mints are at Philadelphia, New Orleans, Denver, Carson City and San Francisco.

is sent to the macerater for destruction. If errors are discovered either as to amount or as to a bad bill undetected, the first counter is held responsible for the amount involved, and it is deducted from her salary.

There is received in the Redemption Division an average of one million dollars a day, or more than three hundred millions a year. The women experts who handle these vast sums are reputed to be the most skilled counters of worn money in the world. Their task is more difficult than that of the counters of new money in the Issue Division, for there is no order of enumeration to guide the count, and much of the currency is worn and difficult to handle. There are certain of those engaged here who are of tried proficiency, and to them the mutilated currency is intrusted.

**Redemption
Division
Reports**

In a secluded corner, not accessible by visitors, works an expert in burned money, and in shreds and patches of currency, which would defy the skill of one less acute and patient. Her task is to unravel mysteries, to solve problems which are exceedingly difficult of solution. It is a work filled with compensations; for each new case makes its own appeal to her ever ready sympathy, and with every new success comes the consciousness that some unfortunate person has been helped. To the editor of The Standard Guide was exhibited on a recent occasion the particular work then in hand. There were pulpy bits of money which had been chewed by swine, in which traces had been made out of a \$10 note and another of \$5; fragments of two \$500 notes, supposed to have been torn up and thrown away by a Chicago man before committing suicide; the ashes of one \$10 and two \$5 notes, which a woman had hidden in a grate and afterward set fire to. There are restrictions upon the redemption of such fragments of money, the amount allowed being proportioned to the pieces identified in such a way as to make overpayment impossible. If three-fifths of a note are received, the bill is redeemable at its full face value; if less than three-fifths and more than two-fifths, at one-half the value; any part less than two-fifths is not redeemed unless proof is presented that the rest was destroyed.

**Saving
the
Shreds
and
Patches**

In the macerater the canceled notes pass through the final process of destruction. The macerater is a huge spherical receptacle of steel, which contains water and is fitted in the interior with closely set knives, which, as they revolve, grind the contents exceedingly fine. The massive lid is secured by three Yale locks, each with its own individual key. The key of one lock is held by the Treasurer, of another by the Secretary, and of the third by the Comptroller of the Currency. Every day at one o'clock these three officials or their deputies, with a fourth one, designated by the Secretary to represent the banks and the people, assemble at the macerater to deposit in it the money which is to be destroyed. Each key-holder unlocks his respective lock, the lid is lifted, the packages of halved bank notes are brought, and the macerater—a veritable hungry and insatiate monster—receives its million dollar tribute. The lid is shut-to, the keys are turned in the locks, the machinery is put in motion, the macerater begins its revolutions, and the 156 steel knives within are put to their work.

**The
Macerater**

The Macerater and Its Daily Tribute Each batch of material is ground finely and more finely, until at the end of four or five days its maceration is complete. The committee of four then unlock a valve and the liquid pulp flows out, is screened into a pit below, and is thence transferred to the Bureau of Engraving and Printing, to be rolled out into sheets of bookbinders' board and sold for \$40 a ton. Samples of the million dollar money pulp are fashioned into various forms for souvenirs, and for a fraction of a dollar one may acquire enough of it to make himself rich beyond the dreams of avarice.

The capacity of the macerater is one ton of pulp. The average amount destroyed daily is a million dollars. The largest sum ever deposited in the macerater by the committee in one day was \$151,000,000, destroyed on June 27, 1894; it consisted of national bank notes and United States bonds. Formerly the canceled currency was burned, but this method was abandoned because of the difficulties of insuring every note's complete destruction beyond the possibility of identification; for within the limits named a fragment of a destroyed piece of currency will be redeemed for some proportion of its original value, if sent to the Redemption Division.

We have followed the making and the destruction of the notes. There remains to be seen that which gives these pieces of paper their value as currency, and insures their circulation as money. For the paper is not real money; it is only a promise to pay money.

The Bond Vault The Bond Vault, which is the first one shown to visitors, contains the United States bonds deposited by the national banks as security for their own notes in circulation. The law requires that a national bank must have a capital of at least \$50,000; that with 25 per cent. of this capital it must purchase United States bonds and deposit them with the Treasury. The Government then issues to the bank 90 per cent. of the amount of these bonds in national bank notes. This is the "national currency secured by United States bonds." If the bank fails, the Government sells the bonds and redeems the bank's notes. There are 5,000 national banks, and the Bond Vault now contains about \$250,000,000 of the deposited bonds. Visitors are shown a package of bonds belonging to the American Exchange National Bank of New York City. "I am sorry, ladies and gentlemen," remarks the Bond Clerk, as he holds the package up to view, "but this is not my souvenir day." The package contains bonds amounting to \$4,000,000.

The vault shown visitors is Vault No. 1, in the basement. The approach to it is through massive doors of steel, and at every turn the way is guarded by watchmen. The interior of the vault is seen through the heavy bars of the innermost door. It is 89-ft. long, 51-ft. wide and 12-ft. high, and contains 103,202,000 standard silver dollars. The coin is in sacks of 1,000 dollars each, and in wooden boxes of \$2,000 each. The boxes are built up in tiers to form retaining walls for the five tons of sacks. A passage-way is left between the silver and the wall of the vault, and in the passage-way, on a table, a thousand silver dollars are exposed to view as the contents of one sack. Each dollar in the vault is represented by one of the silver certificates which is in circulation as currency.



BALANCING ACCOUNTS IN THE RESERVE VAULT.



THE DESTRUCTION COMMITTEE.

The sum about to be destroyed in the macerator is \$3,560,000.

These are the silver dollars which the silver certificates declare to be "payable to bearer on demand."

One of the doors of the vault is a solid sliding door of six tons. The other, known as the combination door, has a time lock which is wound up every afternoon at 2 o'clock, when the vault is closed, and does not run out until 11 o'clock the next day, before which time the door cannot be unlocked.

Visitors are also shown the entrance to Vault No. 2, which contains \$48,000,000 in standard silver dollars, \$848,000 in fractional silver coin, and nearly \$3,000,000 in gold coin. The gold held here is to supply the demand of the District of Columbia. The Gold Reserve is held in the Sub-Treasuries, where the local demand for gold coin is to be met. The law requires the Treasury to hold a reserve of at least \$100,000,000 in gold to sustain the credit of the United States. At the time these pages of *The Standard Guide* were written the entire contents of the Treasury vaults, in gold, silver, currency and bonds, aggregated \$834,230,800. At every change of administration, on the appointment of the new Treasurer, all the money in the several vaults is counted by a committee of thirty-five, who represent the incoming and the outgoing officials, and it is not until the three months' task has been finished that the new Treasurer is prepared to receipt to his predecessor for the precise sum delivered into his care and keeping.

There is a carefully devised system of guarding the Treasury. The force of sixty-eight watchmen—all of them honorably discharged from the Army or Navy—is divided into three reliefs. They patrol the building night and day, and during the day a special force is on hand at the main door always prepared for an emergency. Electric bells are turned in every half hour, day and night, to the Captain's office. This office is in communication with that of the Chief of Police, and with Fort Myer and the Arsenal, whence police, cavalry and artillery could be summoned and would promptly be on hand. Arms are stored in many of the rooms where large sums of money are handled; with these the Captain of the Watch could on the instant arm a thousand men. The offices of the Treasurer, the Assistant Treasurer and the Cashier are connected by wire with that of the Captain, and in less than thirty seconds the Captain could respond with an armed force.

Outside, watchmen are stationed in the watch-houses, which are so disposed as to command the entire building. The Treasury day closes at 4 o'clock, at which hour work ceases. At 5 o'clock all doors are closed, except the main one, and the keys are delivered to the Captain of the Watch. By 6 o'clock every one except the watchmen must have left the building. After that hour no one is ever admitted except the Secretary, the Treasurer and the Treasurer's Chief Clerk.

In the ante-room of the Secret Service Division, on the second floor, is shown a collection of counterfeit coins, notes, bonds and stamps, with portraits of counterfeiters and their dies and implements. The room is open from 9 to 2.

Other branches of the Treasury Department have to do with a variety of interests; among them are the Supervising Architect of Government buildings throughout the United States, Bureau of Navigation, Lighthouse Board, Life-Saving Service, Steamboat Inspection, and the Customs and Internal Revenue.

STATE, WAR AND NAVY.

THE STATE, WAR AND NAVY BUILDING, on Pennsylvania avenue west of the White House, is open to visitors from 9 to 2. Take the elevator in the corridor on the right (Pennsylvania avenue entrance) to second floor. The doorkeepers will give admission to the ante-rooms.

WITH a frontage of 342-ft. on Pennsylvania avenue, and a depth of 565-ft., the four-storied granite structure of the State, War and Navy Department ranks as the largest and most magnificent office building in the world. It has 500 rooms and two miles of marble halls. The stairways are of granite with balusters of bronze, and the entire construction is fireproof; for the records and archives deposited within its walls are priceless and beyond restoration.

The War Department occupies the west wing, the Navy Department the east wing, and the State Department the south. The main entrance to all of these is on the Pennsylvania avenue front. The offices of the Secretaries, on the second floor, are accessible only for business; but the richly furnished ante-rooms may be inspected.

The walls of the corridor of the Secretary of War's offices and the ante-room show a series of portraits of Secretaries, beginning with Henry Knox (1789, Washington's first administration) and including many men whose names are household words in American homes. Of chief and peculiar interest are Huntington's portraits of Grant, Sherman and Sheridan, the three frames grouped with a drapery of the Stars and Stripes and a silken standard of the Arms of the United States. The Washington portrait is a copy of an original by Gilbert Stuart.

On the opposite side of the hall are the Headquarters of the Army and the office of the Commander-in-Chief. In the hall above are shown models of the uniform of the Army at various periods of the service. Among the groups is one which represents the dress of Washington's Life Guard. The service, formed in 1776, consisted of 180 men, who were carefully selected for their soldierly qualities and trustworthiness. Each of the Thirteen States are represented. The duty of the members was to serve as a special body guard of the General, his baggage, papers, etc. The motto of the Guard was, "Conquer or die."

In the ante-room of the office of the Secretary of the Navy may be seen portraits of former Secretaries; the series is incomplete. In the corridor are models of war vessels. The Naval Library is on the fourth floor.

In the ante-room of the Secretary of State's office are portraits of former Secretaries, with others in the Diplomatic Reception Room, the saloon in which the Secretary receives foreign ministers.

The portraits here are of Thomas Jefferson, 1789, Washington's first term; Daniel Webster, 1841 and 1850; William H. Seward, 1861 and 1865; Elihu B. Washburne 1869; Hamilton Fish, 1869; Wm. M. Evarts, 1877; James G. Blaine, 1881 and 1889; and F. T. Frelinghuysen, 1881. A portrait of Lord Ashburton recalls the "Ashburton Treaty" of 1842, which defined the boundaries between the United States and the British Possessions in North America, and provided for the suppression of the slave trade.

State Library The State Library on the third floor, south corridor, is the most interesting room in the building, not alone for its 50,000 volumes, rare and valuable as many of them are, but for the national heirlooms treasured here. Foremost among these is a facsimile of the Declaration of Independence. Near the facsimile hangs the original of Thomas Jefferson's

The Declaration first draft of the instrument. It is in his hand, with interlineations by Franklin and John Adams. The original of the Constitution and of Washington's commission as Commander-in-Chief are preserved in the safe. Other objects of interest displayed are:

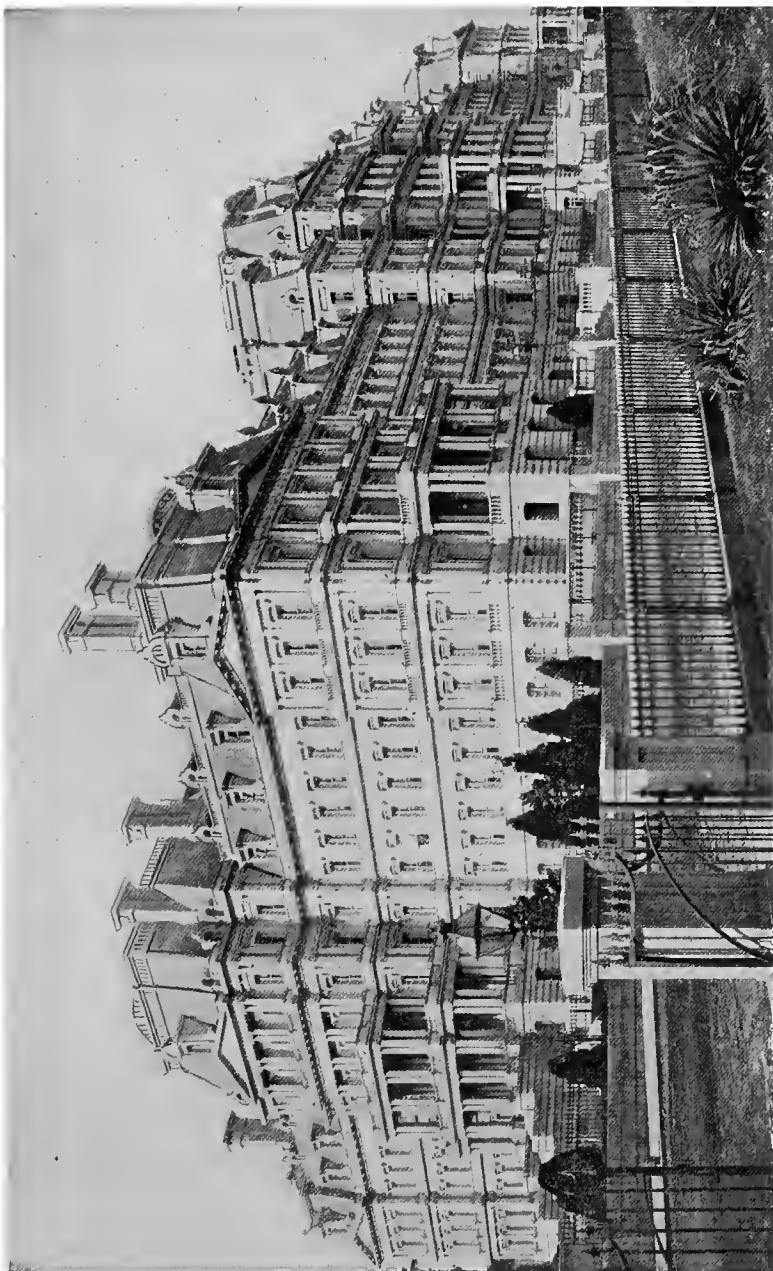
Washington's Sword The Sword of Washington. It is encased in a sheath of black leather, with silver mountings. The handle is of ivory, pale green, wound with silver wire. The belt, of white leather, has silver mountings. The sword was among the four bequeathed by Washington to his four nephews. This one was chosen by Samuel Washington, who willed it to his son, Samuel T. Washington, by whom it was presented to Congress in 1843. There are also shown some volumes of Washington's Diaries.

Franklin's Staff The Staff of Franklin. Franklin bequeathed it to Washington, his will providing: "My fine crab-tree walking stick, with a gold head curiously wrought in the form of the cap of liberty, I give to my friend, and the friend of mankind, General Washington. If it were a scepter, he has merited it, and would become it. It was a present to me from that excellent woman, Madame De Forbach, the dowager duchess of Deux-Ponts." Washington left it to his brother, Charles Washington, by whose grandson, Samuel T. Washington, it was presented to Congress, with Washington's sword, in 1843. There are also buttons from Franklin's dress coat.

Thomas Jefferson's desk, on which he wrote the Declaration of Independence.

Seal of the United States The Great Seal of the United States is shown in wax replica. The seal was adopted by Congress in 1782. The arms consist of an American eagle supporting an escutcheon on his breast, and holding in his talons an olive branch and a bundle of thirteen arrows, and in his beak a scroll inscribed with the motto *E Pluribus Unum*. Above is a glory with a constellation of thirteen stars. The eagle as the national emblem is found at every turn in Washington.

Hull Relics A silver set, presented by citizens of Philadelphia, 1812, to Capt. Isaac Hull, commander of the American frigate Constitution, in commemoration of his victory of Aug. 19, 1812, when he destroyed the British man-of-war Guerriere. Also a brace of pistols and a sword, presented to him by Connecticut for a similar memorial. The American frigate Constitution (Old Ironsides) was built at Boston in 1797. At the beginning of the War of 1812, she was commanded by Capt. Isaac Hull. On Aug. 19, 1812, she



STATE, WAR AND NAVY DEPARTMENTS.

engaged the *Guerriere* in a close fight. The British ship surrendered and was burned. This was the first naval action of the war. For his gallantry Congress presented Hull with a gold medal. When in 1830 it was proposed to break up the *Constitution*, public opposition was so intense that the step was abandoned. It was then that Holmes wrote, "Ay! tear her tattered ensign down." The *Constitution* is now a receiving ship at the Portsmouth Navy Yard.

Washington's eye-glasses, given by him to Lafayette and presented to the U. S. by Lafayette's great-grandson, Count Octave Assailly.

Medals

Medals awarded by acts of Congress to officers of the Army and Navy for distinguished services.

Gold medal struck to commemorate the historic exposition at Madrid in 1893, to celebrate the Fourth Centenary of the Discovery of the New World by Columbus, and presented to the President of the United States.

Gold medal designed and presented by the Sultan of Turkey to the President of the United States in commemoration of the 400th Anniversary of the Discovery of America.

Address of thanks of the St. Petersburg nobility for assistance from the United States to Russia during the famine, 1892.

Swords presented to the United States by Japan with treaties; medals in commemoration of the first Japanese Embassy to the United States. Also a whale's tooth sent to the United States as a treaty by the King of the Fiji Islands.

Obus (explosive shell) from the Paris Commune of 1871. Presented by Minister Washburne.

Malay kris captured from pirates; and in striking contrast with them, a specimen silver speaking trumpet presented to captains of foreign vessels for saving the lives of American seamen.

Department of Justice

The State Department is the depository for all the engrossed copies of the laws of the United States, all proclamations by the Executive, all treaties, pardons, and a thousand and one other records and archives.



CONNECTICUT AVENUE.

SMITHSONIAN INSTITUTION AND NATIONAL MUSEUM.

Revised by courtesy of Mr. S. P. Langley, Secretary of the Smithsonian Institution.

The two buildings are situated in the south part of what is commonly known as the Smithsonian Grounds—a part of the Mall, near B street, between 7th and 12th streets. They are most easily reached by the cars of the Capital Traction Company, through its 7th street division, although a branch of the Metropolitan Railroad Company, called the Le Droit Park Line, is also within a convenient distance. Both buildings are open to the public daily, except Sunday, from 9 a. m. to 4:30 p. m. There is a public café at the east end of the Museum building.

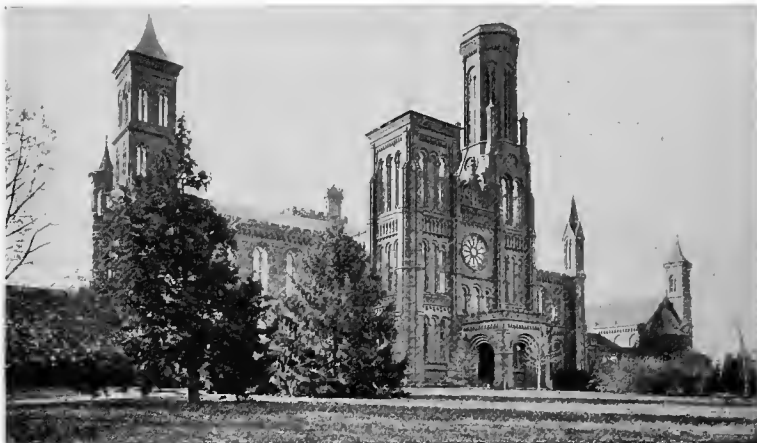
THE SMITHSONIAN INSTITUTION, which occupies a prominent place among the learned establishments of the world, was founded by Congress in 1846 through the generosity of James Smithson, an Englishman, who in 1829 bequeathed his entire property "to the United States of America to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men." The original fund of about \$515,000, which with certain additions has by provision of law been drawing annually six per cent. from the United States Treasury, has now increased by accumulations of interest and by the public-spirited generosity of individual donors to over \$900,000.

The Smithsonian Institution stimulates, encourages and rewards scientific investigation and study in various departments of knowledge. It has a library of 250,000 volumes, mostly deposited with the Library of Congress, and is the custodian of the National Collections. It issues three classes of publications, called the "Contributions to Knowledge," the "Smithsonian Miscellaneous Collections" and the "Annual Reports." The first two contain the record of original scientific research, and the third, popular papers relating to most of the domains of knowledge. Through its Bureau of International Exchanges it furnishes a medium of interchange between learned societies and men not only in this country alone, but throughout the entire world, having over twenty thousand correspondents outside the United States in every quarter of the globe where civilized man is found.

The Smithsonian Building is constructed of red sandstone; it is 447 x 160 ft., and the highest of its nine towers is 150 ft. The building is a combination of Gothic and Romanesque architecture, but the style is one poorly adapted to its purpose. The collections in the Smithsonian Building comprise tens of thousands of birds, fishes, reptiles and invertebrates. Sponges and corals are numerous. The extensive archæological collections are particularly rich in American antiquities. Mexico and Porto Rico are represented by special collections. There are models of a Zúñi pueblo, homes of the cliff dwellers of North America, and Swiss lake village, with prehistoric implements from the cave dwellers of France.

THE NATIONAL MUSEUM, which is under the direction of the Institution; **National Museum** is supported by an annual appropriation of Congress. The building, completed in 1881, is about 330 ft. square, and covers two and one-third acres.

The Building



THE SMITHSONIAN INSTITUTION.

National Museum The collections have increased from about 190,000 specimens in 1882 to nearly 5,000,000 in 1901. It is the recognized repository for all objects of scientific and artistic interest which come into the possession of the Government, and its special function is to preserve these treasures perpetually and so to administer them as to make them serve the most useful ends for those who desire to examine them. Thus, while the objects of more popular interest are exhibited in the halls, the larger portions of the collections are stored away in the laboratories where they can be consulted by properly accredited students and investigators.

Among the agencies which have contributed most largely to building up the national collections may be mentioned the various enterprises of the Government which in early years included explorations and surveys of



THE NATIONAL MUSEUM.

many different kinds, such as the great exploring expeditions of Wilkes in the Pacific and of Perry to Japan. Through the former large and exceedingly valuable anthropological collections were obtained. The Pacific Railroad and the Mexican Boundary surveys also added extensively to the nation's treasures, while the explorations of the Fish Commission, the Geological Survey, the Bureau of Ethnology and numerous other expeditions under the War and Navy Departments have swelled the collections very materially. Large contributions have also been derived from exhibitors at the domestic and foreign expositions held in Philadelphia, Berlin, London, New Orleans, Chicago, Nashville, Omaha and elsewhere. Private individuals are constantly presenting to the Museum objects of special interest, and through this source alone many hundreds of thousands of specimens have been derived.

**National
Museum**

The following is a list of the departments and divisions in the Museum:

Department of Anthropology:

- (a) Division of Ethnology.
- (b) Division of Historic Archæology.
- (c) Division of Prehistoric Archæology.
- (d) Division of Technology (Mechanical Phases).
Section of Electricity.
- (e) Division of Graphic Arts.
Section of Photography.
- (f) Division of Medicine.
- (g) Division of Religions.
Section of Historic Religious Ceremonials.
- (h) Division of History and Biography.
Section of American History.

(f) Division of Insects.—Continued.

- Section of Diptera.
- Section of Coleoptera.
- Section of Myriapoda.
- Section of Lepidoptera.
- Section of Arachnida.

(g) Division of Marine Invertebrates.
Section of Helminthological Collections.

- (h) Division of Comparative Anatomy.
- (i) Division of Plants (National Herbarium).
Section of Forestry.
- Section of Cryptogamic Collections.
- Section of Algæ.
- Section of Lower Fungi.

Departments

Department of Biology:

- (a) Division of Mammals.
- (b) Division of Birds.
Section of Birds' Eggs.
- (c) Division of Reptiles and Batrachians.
- (d) Division of Fishes.
- (e) Division of Mollusks.
- (f) Division of Insects.
Section of Hymenoptera.

Department of Geology:

- (a) Division of Physical and Chemical Geology.
- (b) Division of Mineralogy.
- (c) Division of Stratigraphic Paleontology.
Section of Vertebrate Fossils.
- Section of Invertebrate Fossils.
- Section of Paleo-botany.

The arrangement of the articles for exhibition embodies the most advanced methods of museum management, and is so effective that the visitor may study with satisfaction the series of objects illustrating any special subject of interest to him. The means which secure this end are systematic and careful grouping, and a perfected system of labels. The late Dr. G. Brown Goode happily defined an efficient educational museum as "a collection of instructive labels, each illustrated by a well-selected specimen." It is after such method that the treasures exhibited here are displayed. To study them, the label and the specimen, one by the light of the other, is to study the world; for the National Museum is a miniature of the world itself—the world on exhibition in glass cases.

**The
World
on
Exhibition**

Historical Collections

The Historical Collections of the Museum contain personal relics, mementoes and memorials of most of the Presidents of the United States, and of scores of statesmen, soldiers and others who have had part in the history of the country and the advancement of civilization. Among those of greatest popular interest are the Washington and Grant relics.

The Washington relics include the uniform General Washington wore as Commander-in-Chief, on the occasion of resigning his commission at Annapolis; the camp chest with its pewter dishes, knives, forks, cooking utensils, etc., used by him during the Revolutionary War. The Grant relics were presented to the United States in 1885 by Mrs. Julia Dent Grant and William H. Vanderbilt. They consist of his swords, memorials of his victories, from the United States, States and cities, and tributes to his fame and achievements from governments all over the world.

The Senate and the House adopted a joint resolution, declaring "That the United States accept, with graceful acknowledgment, the said property, to be held by the United States, and preserved and protected in the City of Washington for the use and inspection of the people of the United States."

There are also valuable gifts to Presidents of the United States as well as to statesmen, soldiers and other representative Americans.

Very interesting collections have been received commemorating military and naval events in the Philippine Islands, Cuba and Porto Rico.

Ethnology

The ethnological exhibits include valuable series of objects representing the customs, arts and industries of the North American Indians, the Eskimo, natives of Africa, various countries of Asia, Korea, Japan, British Columbia and other regions.

Religions

There are also special exhibits illustrating the chief religions of the world. These are divided into the following sections: Biblico-Judaic; Christian; Mohammedan; Assyro-Babylonian; Hittite; Græco-Roman; Brahman and Buddhist.

Natural History

The natural history collections are intended to represent primarily the fauna of the United States, and secondarily, some of the principal forms found in foreign countries.

Geology

The Department of Geology contains the extensive collections of the U. S. Geological Survey, a special exhibit illustrating limestone caverns, and including a large series of stalagmitic and stalactitic minerals, together with a collection of representative forms of the animals inhabiting caves. In the economic section are full and systematic collections illustrating the mineral resources of the United States, arranged geographically, and also a systematic series in which minerals of the same nature and from different sources are arranged by kinds. The mineral exhibits include such well-known collections as the Isaac Lea collection, the Leidy collection, with many others obtained by officers of the U. S. Geological Survey, the Stroud collection, the Hawes collection, etc.

Fossils

The geological collections, under the present classification, also embrace the collections of fossils, the most important of which, valued at \$50,000, was presented by the late Mr. R. D. Lacoe, of Pittston, Pa.



ARMED LIBERTY.

CRAWFORD'S "ARMED LIBERTY" — A model of Thomas Crawford's bronze statue which surmounts the dome of the Capitol is in the Museum rotunda. Crawford wrote: "The statue represents 'ARMED LIBERTY.' She rests upon the shield of our country, the triumph of which is made apparent by the wreath held in the same hand which grasps the shield; in her right hand she holds the sheathed sword, to show the fight is over for the present, but ready for use whenever required. The stars upon her brow indicate her heavenly origin; her position upon the globe represents her protection of the *American* world." The helmet was suggested by Jefferson Davis, then Secretary of State. The statue is 19-ft. 6-in. high, and weighs 14,985-lbs. It was modeled in Rome in 1855-6, and was set in place in 1863. The total cost exceeded \$23,000. The crest is of eagle's beak and plumes. On the supporting globe is the legend, *E Pluribus Unum*.

**National
Zoological
Park**

THE NATIONAL ZOOLOGICAL PARK, which is also administered under the Smithsonian Institution, covers 167 acres of ground beyond the north-western limits of the city, and contains interesting and valuable collections of living animals. It is easily accessible by street cars running from Pennsylvania Avenue and 7th street; and from 9th to F streets, without change, and from other points.

The purpose of this Park, as defined in the legislative authority for its establishment in 1889, is "the advancement of science and the instruction and recreation of the people." In carrying out this purpose, it undertakes primarily to collect and preserve our national fauna, and secondarily to provide entertainment for the public, while it incidentally preserves to the people of the District a singularly beautiful tract of land. In making the improvement of the Park his personal care, Mr. Langley, the Secretary of the Institution, through whose exertions it was founded, has made it a special effort to leave as much to nature as possible.

The Smithsonian has charge also of the Bureau of American Ethnology and the Astrophysical Observatory.

The Standard Guide Key to National Museum Collections.

**Key
to
the
Collections**

NORTH HALL—American History, from Leif Ericson to the Philippine War.

Musical instruments in wall cases. Limoges panel. Terra-cotta pulpit and font. Model of Statue of Prof. Henry in the Library.

ROTUNDA—Model of Crawford's Statue of Armed Liberty, on the Capitol Dome.

SOUTH HALL AND GALLERY—Mammals.

EAST HALL—Department of Technology and Transportation.

Development of Harpoon, Fish-hook, Torch, Candle, Lamp. Cutting implements from the stone knife to the modern cleaver. The Sword, Flying-Machine. Cable, Telegraph. **GALLERY**—Materia Medica. Herbarium. Botany.

WEST HALL—Groups of Races of Man. Egyptian Mummies. Hieroglyphics. Idols. **GALLERY**—Religious ceremonials. Feather cape from Hawaiian Islands.

WEST NORTH RANGE—Indian Groups. Catlin Indian Portraits.

NORTHWEST RANGE—Alaskan relics. Eskimo Tribes. Totem posts.

NORTHWEST COURT—Indian Groups. Indian pottery. **GALLERY**—Arts and industries of Aborigines of North, South and Central America.

WEST SOUTH RANGE—Systematic Geology. Materials of the Earth's crust. Structure of the Earth's crust.

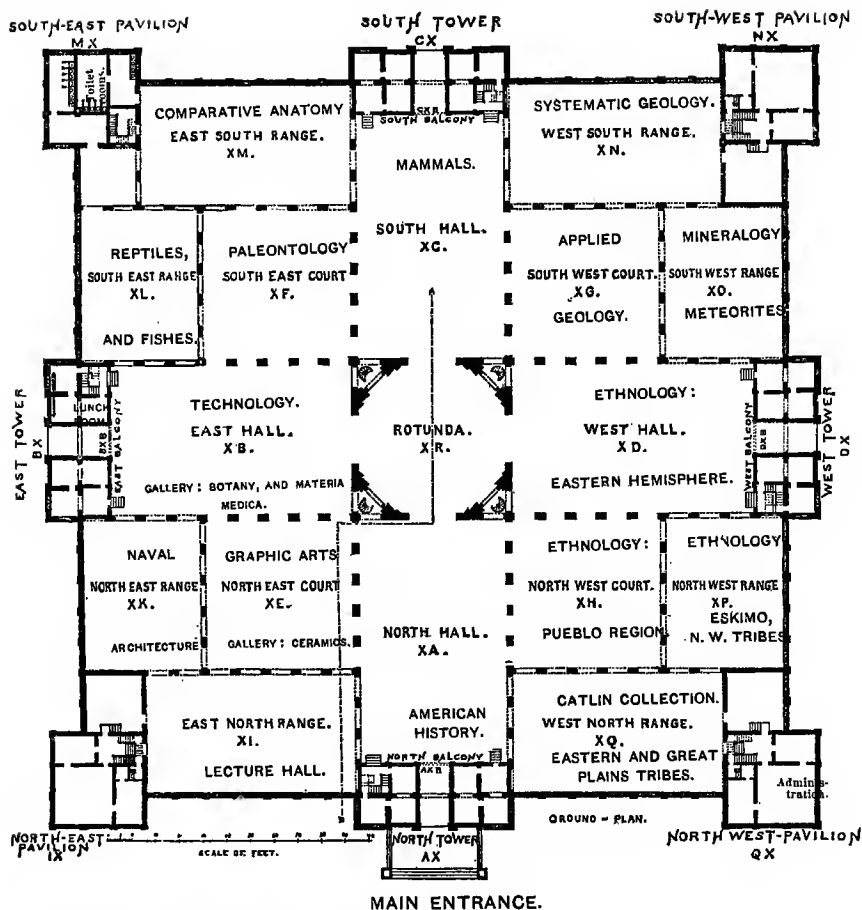
SOUTHWEST RANGE—Mineralogy. Systematic and comparative series of minerals. Gems and precious stones. Metallic collection.

SOUTHWEST COURT—Applied Geology. Ores used in the arts and industries.

EAST NORTH RANGE—Lecture Hall.

NORTHEAST RANGE—Naval Architecture. Models of craft, from dugout canoe to latest steamship.

NORTHEAST COURT—Section of Graphic Arts. Technical illustrations of the reproductions of multiplying arts. The various methods of painting and drawing. **GALLERY**—Ceramics. Ivory and bronze.



EAST SOUTH RANGE—Comparative Anatomy.

SOUTHEAST RANGE—Casts of Reptiles and Fishes.

SOUTHEAST COURT—Vertebrate Paleontology. Systematic series of fossil vertebrates. GALLERY—Invertebrate Paleontology.

Smithsonian Institution Collections.

FIRST FLOOR—Main Hall—Birds, shells, fishes in alcohol. Stone Corridor—Insects. West Hall—Marine Invertebrates. South Tower—Children's room. Vestibule and Hall—Lorillard collection of Mexican antiquities; hieroglyphics; calendar stone.

SECOND FLOOR—Department of Anthropology. Indian antiquities. Cliff dwellings. Egyptian, Peruvian and Alaskan mummies. Pottery and stone implements.

THE WASHINGTON MONUMENT.

Situation THE Monument is situated in Washington Park, a part of the Mall near 14th street, 1 1-3 miles from the Capitol. It is reached by Pennsylvania avenue cars with transfer (2 cents extra fare) at 14th street.

Hours Open from 9 to 5. A stairway of 900 steps leads to the top, and an elevator carrying visitors without charge ascends half-hourly from 9:30 to 4:30; capacity limited to thirty passengers; if thirty are in line those behind must wait a half-hour. Visitors may remain at the top as long as they wish; but the last ascent at 4:30 allows a stay of only ten minutes. No one will be taken up at 4:30 if there are thirty to come down. Owing to probable delays at least an hour should be allowed for the visit to the Monument.

THE WASHINGTON NATIONAL MONUMENT is an imposing shaft of white marble rising from an elevation on the Mall near the Potomac. It is seen towering against the sky long before one reaches Washington; and in the city its tremendous height confronts one at every turn and has place in a thousand vistas. From the avenues and parks, from the Capitol, the White House, the hills of the Soldiers' Home, the heights of Arlington, and from far down the Potomac on the way to Mt. Vernon, go where you will, an ever prominent feature of the landscape is the Monument. Seen at different times of the day it has a new character for each new hour; its appearance changes with the varying lights, and with alternations of clear sky and cloud. In stormy weather it suggests a mountain peak standing immovable with the mists driving by.

Dimensions The Monument is an obelisk. Its height from floor of entrance to tip is 555-ft. 5 1/8-in. The shaft is 500-ft. 5 1/8-in. in height, 55-ft. square at base, 34-ft. at top. The pyramidon (or pyramid-shaped section above) is 55-ft. in height, and terminates in a pyramid of pure aluminium. The walls are 15-ft. in thickness at the entrance, and taper to 18-in. at the top of the shaft. The facing is of pure white marble from Maryland, the interior backing is of gneiss and New England granite. The foundation, of rock and cement, is 36-ft. deep, 126-ft. square.

The Monument is the highest work of masonry in the world, and is exceeded in height only by the Eiffel Tower, of iron, 984-ft. The highest other structures of the world are: Philadelphia Municipal Building, 537-ft.; Cologne Cathedral, 524-ft.; Pyramid of Cheops, 520-ft.; St. Peter's, 518-ft.

Memorial Stones The interior is lighted by electricity, which affords opportunity of seeing the memorial stones which are set in the inner face of the Monument. Glimpses of some of these may be had from the elevator, but the inscriptions may be read only from the platforms. The series begins at the 30-ft. landing and extends to a height of 280-ft. The 179 stones were contributed from various sources as tributes to Washington, and many of them are notable for their beauty, elaborate carving or origin.



THE WASHINGTON MONUMENT.

"Lay the corner stone of a monument which shall adequately bespeak the gratitude of the whole American people to the illustrious Father of his Country. Build it to the skies; you cannot outreach the loftiness of his principles! Found it upon the massive and eternal rock; you cannot make it more enduring than his fame! Construct it of the peerless Parian marble, you cannot make it purer than his life! Exhaust upon it the rules and principles of ancient and modern art; you cannot make it more proportionate than his character!"—*Winthrop's Oration at the laying of the Corner Stone.*

Forty States are represented, and sixteen cities; fifteen lodges of Free Masons, thirteen of Odd Fellows, seven of Sons of Temperance, and numerous political organizations, debating societies and others long since forgotten. Fire departments with the antiquated machines of forty years ago, public schools, the "Oldest Inhabitants' Association of Washington," "Sons of New England in Canada," "Americans residing in Foo-Chow, China, 1857," and a long list of others have left the records of their patriotism. There are stones from Braddock's Field, the Battle-field of Long Island, Otter's Summit (Virginia's loftiest peak), the ruins of ancient Carthage, the Temple of Æsculapius—Isle of Paros, Vesuvius, the Alexandrian Library in Egypt, the Tomb of Napoleon at St. Helena. Greece sends a block of marble from the Parthenon, Turkey a beautifully carved marble, Switzerland a stone from the Chapel of William Tell, "built at the spot where he escaped from Gesler." Other foreign countries represented are Japan, China, Siam, Brazil, and, curiously enough to be classed here, the Cherokee Nation. On the aluminium tip at the summit is inscribed *Laus Deo*.

View At the height of 504-ft. the walls are pierced with eight port-openings or windows, two in each face, which afford extensive views on every side. Immediately below, and stretching away to the White House on the north and the Capitol on the east, is the beautiful landscape gardening of the Mall and the parks, the city beyond, and then the hills rolling away to the horizon. On an eminence in the northeast is the Soldiers' Home; on the Virginia hills to the west is Arlington; on the northwest the Naval Observatory. The Potomac's winding course may be followed for miles, and on a clear day one may discern in the western distance the mountains of the Blue Ridge in Virginia.

History. The plan of providing a fitting memorial of Washington's military and political services had its inception during his lifetime. As early as 1783 Congress resolved to erect a marble monument, and Washington is said himself to have selected the site afterward adopted. The project was revived upon Washington's death, but no practical steps were taken toward accomplishing the purpose until the formation of the Washington National Monument Society, in 1833. Funds were raised by popular subscription and the Society adopted the plans of Robert Mills, which provided for a Pantheon 100-ft. high with a colonnade, a colossal statue over the portico of Washington in a chariot with six horses driven by Victory, and a central obelisk 600-ft. high. All of this but the obelisk was subsequently abandoned. The corner stone was laid in 1848. By 1855 the shaft had attained a height of 152-ft.; then the funds having been exhausted the construction was suspended, not to be resumed until 1878, when Congress having appropriated money for its completion the work was put under the direction of Col. Thomas L. Casey, of the Corps of Engineers; and the finished Monument was dedicated on Feb. 21, 1885. The orator on that occasion was the venerable Robert C. Winthrop, who thirty-seven years before had delivered the oration at the laying of the corner stone. The total cost of the Monument has been \$1,300,000.



CABIN JOHN BRIDGE—THE LARGEST STONE ARCH IN EXISTENCE.
See page 22.

THE NAVY YARD.

ON the Eastern Branch of the Potomac, at the foot of 8th street east, and at the terminus of the Navy Yard (green car) line of the Pennsylvania avenue cars. Open to the public from 9 o'clock to 4 o'clock. No pass required. Local guides will facilitate inspection of the yard if one's time be limited.

Trophies IT is not a shipbuilding establishment, but an ordnance factory we find when we pass through the arched entrance of the Washington Navy Yard, and we are likely to be disappointed if we expect to find one of the armored ships of the White Squadron at anchor in the Eastern Branch. But there are guns to study, ancient relics of the past, trophies eloquent of the gallant exploits of the old Navy, and new guns here making for the equipment of the new Navy of to-day. The trophies meet us at the entrance. Just within the gate on Dahlgren avenue (the avenues are named after Commandants of the yard) we find two bronze cannons, which Capt. Stephen Decatur took from the Tripolitans, Aug. 3, 1804. Further down the avenue is the famous Long Tom.

Long Tom The Long Tom is a 42-pound cast-iron gun made in 1786. It belonged originally to the man-of-war *Noche*, one of the French fleet sent in 1798 to invade Ireland, and captured by the British under Sir John B. Warren. The gun was taken to England and sold to the Americans. It was afterward struck by a shot, and so injured as to be condemned, and was sold to Hayti, to be used against France, the nation in whose service it had first burned powder. Brought back to America again, the Long Tom formed one of the battery of the armed brig General Armstrong (fitted out by private hands and commanded by Capt. Samuel Chester Reid). On Sept. 24, 1814, off Bayal, one of the Azores, the Armstrong engaged single-handed in a fight with three ships of the British Squadron, which was then on its way to New Orleans, and so disabled the fleet that it was delayed, and failed to reach New Orleans for the great fight there, when Jackson won the day. The Armstrong was afterward sunk to save her from the enemy, but the Long Tom was removed and was presented by the Portuguese Government to the United States. It was sent to this country for the World's Fair.

At the end of the avenue, in front of the Commandant's office, and in the gun park south of it, there are other relics and trophies—guns captured by Decatur from Algiers and Tripoli, and taken in the wars of the Revolution, 1812, Mexican and Civil.

The Museum is shaded by a willow tree which was grown from a slip from one of the trees over the grave of Napoleon at St. Helena; it was brought home by Commodore Bainbridge and planted here. The Museum contains a collection of relics and of specimens illustrating different classes of ordnance, projectiles and naval equipments.

In the gun shop (reached by the small stairway on the right of Dahlgren avenue) may be seen one of the most impressive exhibitions on this continent of machinery in operation. Here are the great lathes, turning, boring and rifling the steel breech-loading rifles of the Navy. These are

formidable pieces of artillery, ranging from the 4-in. caliber to that of 13-in. caliber, which is 39-ft. 11-in. in length, weighs 65 tons, and carries a projectile of 1,100-lbs., with a range of thirteen miles. The calibers are 4, 5, 6, 8, 10, 12 and 13 inches; and their ranges correspond—4, 5, 6, 8, 10, 12 and 13 miles.

The guns are forged at Bethlehem, Pa., and are brought here in a rough state to be finished. Each gun consists of a central steel tube, and its jacket and hoops also of steel. The jacket and hoops are shrunk upon the tube, i. e., are fitted on to it when expanded by heat, and are then shrunk by cooling, just as the tire is shrunk upon the wagon-wheel. All the successive processes may be witnessed—the boring of the jacket cylinder, trimming down the tube to fit the jacket, and fitting the heated jacket upon the tube; boring the hoops, trimming the jacket to fit the hoops, and fitting the heated hoops upon the jacket. As the jacket cools it shrinks upon the tube as compactly as if the jacket and tube were one solid piece, and the hoops in turn become as a part of the jacket. The gun, thus built up of separate layers of steel, is a product which in practice proves to possess greater strength than a gun forged of one mass of metal. The work involves an extreme nicety of calculation on the part of the engineers who plan the measurements.

From this stage of manufacture, the gun—weighing sixty odd tons—is carried by the powerful traveling crane to the barrel-boring lathes, where the barrel and chamber are bored out; and then to the rifling lathe, which cuts the grooves of the rifling, inch by inch, foot by foot, through the length of the barrel. The operations here are on a gigantic scale, the machinery is ponderous, the product titanic. The immense lathes do their work almost noiselessly, with ease, smoothness, precision and deliberation, which bespeak a reserve of strength and power irresistible.

Other shops which possess interest are those of the gun-carriage department, and the breech mechanism and projectile departments.

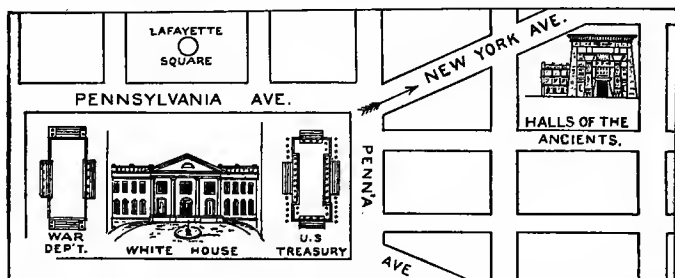
**The
Gun
Shop
and
Its
Work**



IN THE NAVY YARD GUN SHOP.

HALLS OF THE ANCIENTS.

THE HALLS OF THE ANCIENTS on New York avenue are constructed for illustrations of the art, architecture, religion and life of the ancient nationalities: Egyptian, Assyrian, Roman and Saracenic people. There are two Egyptian Halls, an Assyrian Throne Room, a Roman House, larger and more splendid than that at Saratoga; Moorish Hall, a Lecture Hall with a painting 50 ft. x 9 ft. of Rome in the time of Constantine, and a Hall of the Model of proposed National Galleries of History and Art as



designed by Mr. Franklin W. Smith, and for the promotion of which the Halls of the Ancients have been constructed. This novel architectural enterprise originated with Mr. Smith, an archæologist who has become known to thousands for his previous accomplishments as exhibited in the Santa Monica (now Cordova) in St. Augustine, and the famous Pompeian House of Pansa at Saratoga. See front page for description.

THE HALL OF THE MODEL is named from the models and drawings of the proposed National Galleries. At the front is a very beautiful model of the temple of Denderah. At the right is the façade of the proposed Assyrian court. Beyond these rise those of the Greek and Roman; Byzantine and Moorish; the East Indian, and Mediæval courts. Each court is surrounded by ranges of galleries to receive paintings of the History of Egypt, Assyria,



GRANDEUR OF ROME. THE TRIUMPH OF CONSTANTINE. IN THE ROMAN HALL

Rome, Greece, etc.; with side corridors for plastic illustrations. Terraced upward to the Acropolis is a model of the Parthenon for a memorial temple of Presidents of the United States.



IN THE HALLS OF THE ANCIENTS.
The Egyptian Halls of Gods and Kings.



THE SOLDIERS' HOME.

THE SOLDIERS' HOME.

SITUATED 3 miles nor. of the Capitol. Reached (best route) by the 7th street cars (transfer from Pennsylvania avenue cars) to boundary, thence Brightwood line. Or by Eckington and Soldiers' Home line, with walk of $\frac{3}{4}$ -mile up-hill. Open daily, from 9 to sunset.

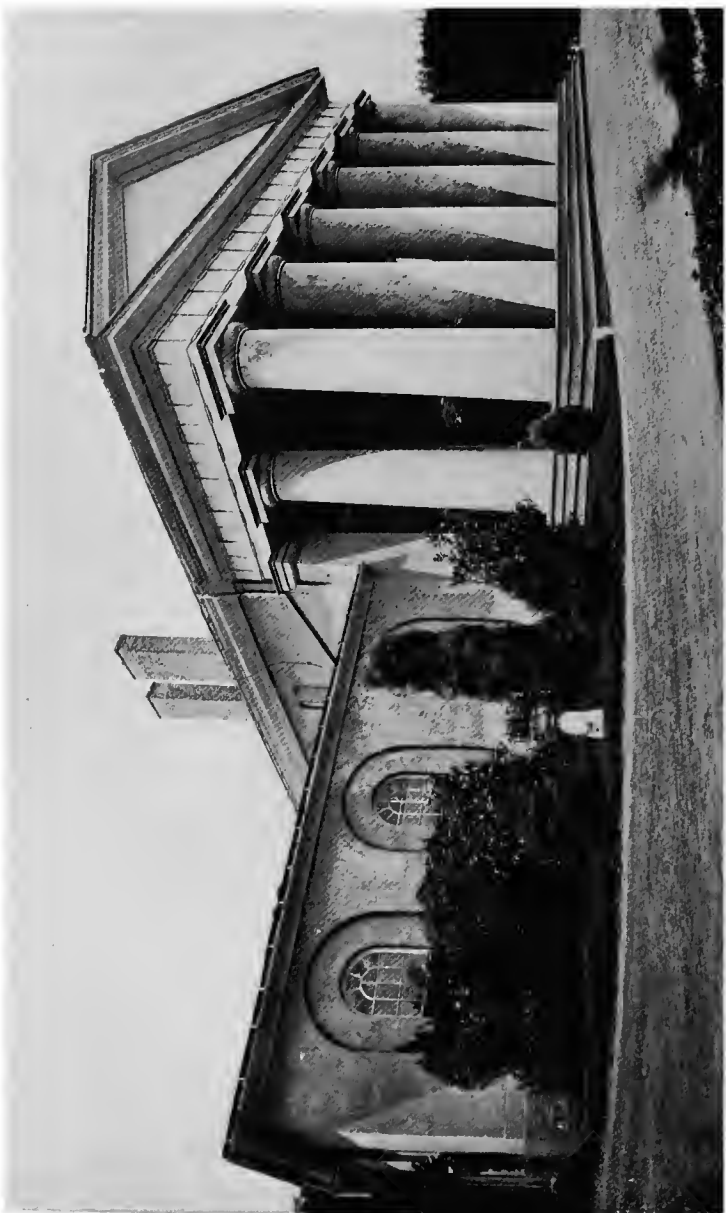
TWO landmarks are conspicuous upon the hills which encircle Washington—the colonnaded portico of Arlington House on the heights of Virginia in the west and the white tower of the United States Soldiers' Home on the rim of the hills on the north. It may be said that they mark in the west and in the north the geographical range of interest for the visitor in the Federal City. Neither of them should be omitted from one's itinerary.

The Home is beautiful for situation; its Norman tower is a distinctly **Site** pleasing element of the landscape, and in turn the grounds give a much admired prospect of Washington, with the Capitol, the new Library, the Monument and the windings of the Potomac. A lovelier site would have been sought long in vain.

The Soldiers' Home is for the benefit of men who have been honorably **Purpose** discharged from the regular army after twenty years' service, or who have been disabled by wounds or disease. Inmates are received for life, or for a shorter term. Accommodations are afforded for 800.

Of the five dormitory buildings, the principal one is the Scott Building, named in grateful memory of the founder of the Home, Gen. Winfield Scott. It is of white marble, with Norman battlements and a clock tower.

The Sherman Building is named in honor of Gen. W. T. Sherman, and the Sheridan Building after Gen. Philip H. Sheridan. The Anderson Building, named for Gen. Robert Anderson, in recognition of his early efforts in behalf of the Home, is popularly known as the President's Cottage. Several of the Presidents have spent the summer months here. The King Building is named after Surgeon B. King, who was long stationed here. Officers' Quarters, a Library with 7,000 volumes, the Chapel and the Hospital complete the group. Near the Chapel is a monument erected by the enlisted men of the army in memory of "Henry Wilson, the Soldiers' Friend." Just north of the grounds, in the **National Cemetery**, with its headstones in orderly array of nearly 7,000 soldiers, is the monument erected by the soldiers of the Home to the memory of Gen. John C. Kelton, Governor in 1892-93. The grounds comprise 512 acres of diversified lawn, slope and ravine. One view which is much admired is that from the knoll on which stands Launt Thompson's bronze statue of Gen. Scott. Another is an artificial vista cut through the trees with the distant Capitol in the center.



ARLINGTON HOUSE.

ARLINGTON.

THE ARLINGTON NATIONAL CEMETERY, on the Virginia hills beyond the Potomac, is open daily, Sunday included, from sunrise to sunset.

The Washington, Arlington & Falls Church Railway (trolley), connecting with Pennsylvania avenue green cars and transfer coaches across the Aqueduct Bridge, run half-hourly to the Fort Myer Gate at the top of the hill. Round trip on cars, 15 cents. For schedule see advertising page.

Trains of the Washington, Alexandria & Mt. Vernon Railway (trolley), leaving the station at 13½ street and Pennsylvania avenue hourly, take one to the Sheridan Gate of the cemetery, at the foot of the hill. Round trip, 20 cents. For schedule see advertising page.

Wagonettes of the Arlington Transfer Co. meet all trains or cars as above at the Cemetery gates to convey visitors through the Cemetery and Fort Myer. See fuller notice in advertising pages.

AT ARLINGTON sleep 16,000 soldiers who died in the War for the Union. It is consecrated ground, to which come thousands every year from the North and the South, the East and the West, to honor those "who gave their lives that the country might live." It is a worthy pilgrimage. Just as one may not comprehend in its fullness the outward and material beauty of Washington who has not looked upon the city as a part of the noble prospect from Arlington House, so he has not caught the finer essence of what Washington stands for as the Capital of the Nation who has not within the sacred precincts of Arlington Cemetery been brought closer to the four years of sacrifice and felt his patriotism quicken at the contact.

One route is through Georgetown, across the Aqueduct Bridge, and passing through the reservation of Fort Myer to the Fort Myer gate. The other route takes us across the historic Long Bridge to the memorable gates, one of them named for Ord and Weitzel; another for Sheridan, its columns inscribed also with the names of Scott, Lincoln, Stanton and Grant; and a third for McClellan. By whatever gate we enter the grounds we shall come to Arlington House, whose portico columns we have seen from Washington.

**General
Gates**

The house is now occupied by the superintendent of the grounds. In the room on the left of the hall, formerly the main drawing room, a register is kept, in which visitors are requested to record their names. On the walls are hung sketch-plans of the cemetery, and framed copies of addresses and orations becoming the place; chief among these is President Lincoln's Gettysburg Address, spoken at the dedication of the Gettysburg National Cemetery, on Nov. 19, 1863:

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that the nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract.

**The
Gettysburg
Address**

The Gettysburg Address The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause to which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

The Arlington View The mansion stands on the brow of the hill, whose slope stretches away a half mile to the Potomac, 200 feet below. The view here opening before one has been famed for a century. When Lafayette was a guest at Arlington House he pronounced the prospect from its porch one of the most beautiful he had ever looked upon. The traveler of to-day, although coming like Lafayette from distant lands, may still pronounce the scene one of the rarest he has beheld.

Below flows the placid Potomac, from whose further shore rise Georgetown and Washington; and beyond the encircling hills roll away to the horizon's rim. In the far north stands out the white tower of the Soldiers' Home; in the south are the spires of Alexandria. The view is wide and far-reaching, and it has many attractions upon which the eye lingers long; but Washington is ever its central and commanding feature. So Federal City and National Cemetery stand here close together and look each upon the other. And this is well. For if it must needs have been that the men who rest at Arlington should die for their country, what more fitting than that in the bivouac of the long night they should sleep on the heights overlooking the Capitol itself, close to the heart of the Nation they gave their blood to maintain?

The Grounds The grounds of Arlington are noble in contour and adornment. The art of the landscape gardener has beautified the surroundings; there are flower beds and lawns, and a profusion of ornamental trees and shrubs. But above what the skill of man has done, and beyond it all, one recognizes the majestic beauty of the site itself, with its slopes and ravines and the hillsides crowned with oaks. It is as if through long centuries nature herself had lovingly moulded the spot, making it ready for its final great purpose, the resting place of the Nation's heroic dead.

Temple of Fame The means employed to give a military and national character to Arlington are simple and dignified. All the day through the Stars and Stripes float from the staff before the house, until the sunset gun of Fort Myer sends its echoes answering from shore to shore. In the garden plot to the south rises the Temple of Fame, an open circular colonnade, with low-domed roof; the cornice bears the names of Washington, Lincoln, Grant and Farragut; and on the columns are those of Thomas, Meade, McPherson, Sedgwick, Reynolds, Humphreys, Garfield and Mansfield. The beds of the flower gardens are arranged in patterns to form the names of the great commanders and symbols and badges of army corps. Disposed here and there about the grounds are bronze tablets inscribed with the solemn measures of Col. Theodore O'Hara's elegiac, "The Bivouac of



THE TEMPLE OF FAME.



SHERIDAN—ARLINGTON.



GRAVE OF THE UNKNOWN DEAD.

The Bivouac of the Dead the Dead." The poem was read at the dedication of a monument at Frankfort to the memory of the Kentucky soldiers killed in the Mexican War, whose remains had been gathered for burial in their own land.

THE BIVOUAC OF THE DEAD.

The muffled drum's sad roll has beat	The neighing troop, the flashing blade,
The soldier's last tattoo;	The bugle's stirring blast,
No more on Life's parade shall meet	The charge, the dreadful cannonade,
That brave and fallen few.	The din and shout are past.
On Fame's eternal camping-ground	Rest on, embalmed and sainted dead!
Their silent tents are spread,	Dear as the blood ye gave!
And Glory guards, with solemn round,	No impious footsteps here shall tread
The bivouac of the dead.	The herbage of your grave.
No rumor of the foe's advance	Nor shall your glory be forgot
Now swells upon the wind;	While Fame her record keeps,
No troubled thought at midnight haunts	Or Honor points the hallowed spot
Of loved ones left behind.	Where Valor proudly sleeps.
No vision of the morrow's strife	Nor wreck, nor change, nor Winter's blight,
The warrior's dream alarms,	Nor Time's remorseless doom,
No braying horn nor screaming fife	Shall dim one ray of holy light
At dawn shall call to arms.	That gilds your glorious tomb.

Decoration Day There is a sylvan temple where the services of Decoration Day are held; it is an amphitheater formed by an embankment of earth, green with turf and shaded with trellises of vines. The reading desk of the rostrum is of marble in classic design, and ornamental stone columns support the latticed roof of green. In the southeast part of the plateau a grove of maples has been planted after the plan of a Gothic cathedral, with over-arching aisles, which will grow in stateliness and grandeur as time goes on.

Field of the Dead The most impressive sight at Arlington is that of the field of the dead, on the level plateau, where the headstones stretch away in lines endless to the vision. The stones are set in rows, uniform in distance one from the other, arrayed in order and marshaled as battalions for review, a silent army of 16,000 strong. The headstones are of the simple pattern adopted in the year 1872 for all of the National Cemeteries—here, at Gettysburg, Chattanooga and elsewhere. On each marble or granite slab is inscribed the name of the soldier whose grave it marks, with his State and the number by which he has been enrolled in the Roll of Honor—the roster kept by the War Department of those who died in the service of the country; it consists of thirty-one volumes and contains the records of 250,000 deceased Union soldiers.

Most of the graves at Arlington are on the plateau toward the Fort Myer reservation; down below, under the hill by the Ord and Wietzel gate, is another field, which contains 5,000 graves.

Near the Temple of Fame, whose columns proclaim the distinguished names thus chosen for peculiar honor, stands another memorial, the monu-

ment of the Unknown Dead. Two thousand one hundred and eleven **The Unknown Dead** nameless soldiers are gathered here in one common grave, deprived of the individual measure of fame which each one by his daring and dying merited, and denied the poor desert of recognition, even of identification. Their names, their homes, their friends, all were unknown. The simple story is told in the letters chiseled on the monument's granite face:

BENEATH THIS STONE
REPOSE THE BONES OF TWO THOUSAND ONE HUNDRED AND ELEVEN UNKNOWN SOLDIERS
GATHERED AFTER THE WAR
FROM THE FIELDS OF BULL RUN AND THE ROUTE TO THE RAPPAHANNOCK.
THEIR REMAINS COULD NOT BE IDENTIFIED BUT THEIR NAMES AND DEATHS ARE
RECORDED IN THE ARCHIVES OF THEIR COUNTRY, AND ITS GRATEFUL CITIZENS
HONOR THEM AS OF THEIR NOBLE ARMY OF MARTYRS. MAY THEY REST IN PEACE.
SEPTEMBER, A. D. 1868.

The slope east of Arlington House has been set apart for the graves of **Sheridan and Porter** officers. In front of the house near the flagstaff are the graves of General Philip H. Sheridan (1831-1888) and Admiral David D. Porter (1814-1891). Sheridan's resting place is marked by a dignified monument of granite and bronze, adorned with a medallion portrait with flag and wreath. The simple stone at Porter's grave is to be replaced by a monument. To the south, in line with these, are the graves of Purveyor-General J. H. Baxter, Colonel Hiram Berdan of the First United States Sharpshooters, and General George Crook (1828-1890). The bronze panel of the Crook **Crook** monument depicts the scene of the Surrender of Apaches under Geronimo to General Crook in the Sierra Madre Mountains, Mexico, 1883; in other faces are cut the names of the battles of the Civil War and the Indian campaigns in which Crook had part.

Gen. Lawton's grave is southeast of the Temple of Fame. Many of those who died in the Spanish and Philippine wars are buried at Arlington.



THE AMPHITHEATER AND ROSTRUM.



THE FIELD OF THE DEAD.

Another section of the grounds reserved for officers is west of the house, beyond the amphitheater, toward the Fort Myer gate. Here are memorials, simple or elaborate, of those who fought in the Civil War and earlier conflicts.

Meigs Conspicuous among the memorials is the sarcophagus of Quartermaster-General M. C. Meigs, upon whose suggestion to President Lincoln in 1864 the estate was converted into a military cemetery. Among the other monuments which attract attention for their design are those of Belknap, Burns, Harney, Hazen, Kirk, Lyford, Paul, Plummer, Ricketts—hero of twenty-seven battles, in five of which he was borne wounded from the field—Shelby, Stedman and Van Dachenhausen. Stones worn with age mark the graves of eleven Revolutionary officers. In accordance with a privilege given to the wives and daughters of soldiers buried at Arlington, many a woman's grave is here beside that of the husband or the father.

Arlington House Arlington House was built in 1802. The portico with its great Doric columns was modeled after that of the Temple of Theseus at Athens. In the rear are the original servants' quarters; the water tower is new. The builder of Arlington was George Washington Parke Custis, son of John Parke Custis, whose widowed mother became Mrs. Martha Washington. When Col. John Parke Custis died at the siege of Yorktown, Washington adopted as his own the two children, George Washington Parke Custis, and Eleanor Parke Custis. Thenceforward Custis was a member of the Mount Vernon household, until after the death of Mrs. Washington in 1802, when he removed to his Arlington estate. Enjoying honored distinction as the adopted son of Washington, and entertaining with lavish hospitality, he drew to Arlington annual hosts of visitors and friends. Lafayette was among the distinguished guests here; and there came many another of the friends of Washington, to rehearse their recollections

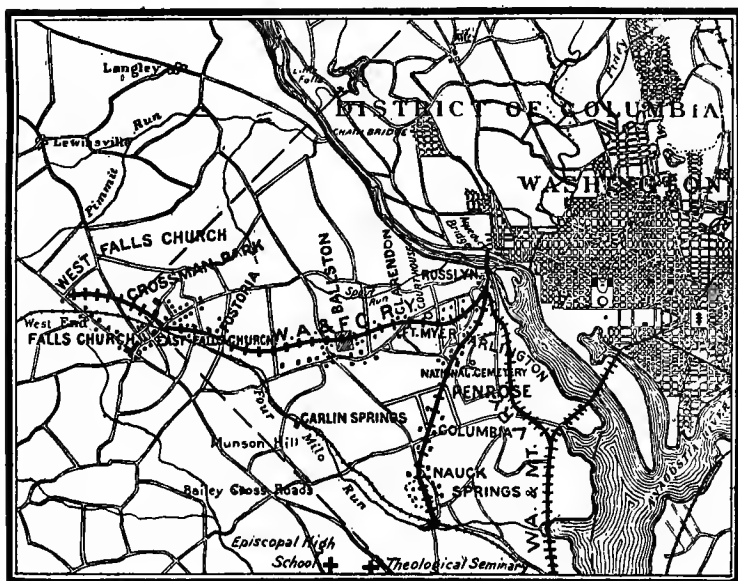
of the men and the events of Revolutionary days. The rooms of the mansion were stored with a rich collection of Washington mementos and memorials—most of them brought from Mount Vernon—portraits, pictures, silver table service, and household furniture and ornaments. Some of these are now in the National Museum, and others are in their original places at Mount Vernon. Custis died in 1857. The marble shafts which mark his grave and that of his wife, Mary Lee Custis, are in a retired spot, near the limit of the southwestern plateau, in line with the two rows of headstones which begin at the avenue with Nos. 6568 and 6569.

Upon the death of Custis Arlington passed to the children of his only daughter, Mary Custis Lee, wife of Col. Robert E. Lee, of the United States Army, to whom she had been married in 1831 in the drawing room of Arlington House, where to-day visitors register their names. When the Civil War came, Col. Lee resigned from the Federal service; on April 22, 1861, he left Arlington, and with his family went to Richmond, there to take command of the Virginia troops, and afterward to become the Commander-in-Chief of the Confederate Army.

Hardly had the Lees gone out when the Federal troops took possession, and converted the mansion into a headquarters and the grounds into a camp. Then, as the war went on and battles were fought, a hospital was established here; and when other available cemetery grounds no longer sufficed for the burial of the dead, the level plateaus and grassy slopes of Arlington were by order of Quartermaster-General Meigs devoted to the purpose of a military cemetery. The first grave prepared was for a Confederate prisoner who had died in hospital. The total number of dead buried at Arlington during the war and since is about 17,000.

In the year 1864 the property was sold for delinquent taxes, and the Government bought it, paying \$26,100. In 1877 George Washington Custis Lee, heir under the Custis will, established his legal title to the property, and the claim was adjusted to his satisfaction by the payment to him by the United States of the sum of \$150,000.

FORT MYER may be visited in connection with Arlington. For information about Fort Myer, refer to the index.



MAP OF ARLINGTON AND VICINITY.

MOUNT VERNON.

MOUNT VERNON is on the Virginia shore of the Potomac, 16 miles south of Washington. It is open to visitors daily except Sunday from 11 to 5 in the term from May 1st to November 1st, and from 11 to 4 from November 1st to May 1st. An admission fee of 25 cents is charged.

The trip by the steamboat Chas. Macalester gives a delightful sail down the Potomac. The boat leaves wharf at 7th and M streets; reached by all car lines. For schedule see advertising page.

The all-rail route is by the Washington, Alexandria & Mt. Vernon Railway (trolley) from station, 13½ street and Pennsylvania avenue. For schedule see advertising page.

THE Mansion House of Mount Vernon occupies a beautiful site overlooking the river. It is of wood, cut and painted to resemble stone. The building, 96x30-ft., has two stories and an attic with dormer windows; the roof is surmounted by a cupola, with an antique weather-vane. In front extends a piazza 15-ft. deep and 25-ft. high, with square pillars, and a floor tiled with flags from the Isle of Wight. Two kitchens are connected with the central building by colonnades. In front of the house are shaded lawns, and a deer park below; in the rear are lawns, gardens and orchards; and disposed about the grounds are the outbuildings of a Virginia farm. The main hall of the house extends through from front to back; the six rooms on the first floor are the Banquet Room, Music Room, West Parlor, Family Dining Room, Mrs. Washington's Sitting Room and the Library. But before noting the rooms and their objects of interest, we shall do well to review briefly the story of Washington's home and its preservation by the Mount Vernon Ladies' Association of the Union.

History The house was built in 1743 by Lawrence, half-brother of George Washington. The name of Hunting Creek Estate was changed to Mount Vernon in honor of Admiral Vernon, under whom Lawrence had served against Spain. On the death of Lawrence and of his only daughter, Washington inherited the estate, and came to live here soon after his marriage in 1759. Here he conducted his farm until called to the field; to Mount Vernon he returned after Yorktown, and again after his terms as President; and here he lived in dignified retirement as a private citizen until his death in 1799. The associations of Washington with the place during his lifetime and the presence of his tomb here made Mount Vernon a shrine of patriotism. When in 1855 John Augustine Washington, being without means to maintain the estate, offered it for sale, a patriotic daughter of South Carolina, Ann Pamela Cunningham, resolved to save the Washington home to the country as a national possession. With a high courage, which in its very daring augured success, she devoted herself to the tremendous task of raising the sum of \$200,000 required for the purpose. In 1858 the Mount Vernon Ladies' Association of the Union was organized, with Miss Cunningham as Regent and Vice-Regents representing twelve States. Contributions were solicited and popular support was enlisted. Edward Everett gave the proceeds of his lecture on Washington and of certain writings, and thus put into the Association treasury



MOUNT VERNON—FROM THE SOUTH LAWN.

The Association Work the handsome sum of \$69,000 as his personal contribution. Washington Irving contributed \$500; thousands upon thousands of school children gave five cents each. The full sum was in hand before the end of 1859, and in 1860 Mount Vernon became the property of the Association, and so of the Nation. A further fund was provided for permanent care and maintenance. Portions of the original estate which had been sold have been acquired again; buildings which had fallen into ruin have been restored; the deer park under the hill has been restocked; the mansion has been repaired; many articles of furniture and adornment have been restored to the several rooms; and numbers of valuable relics and mementos of George and Martha Washington and of their times have been deposited here. The restoration, equipment and keeping of the respective rooms have been intrusted to the pious care of the women of the different States represented in the Board of Vice-Regents. The privilege of visiting Mount Vernon, and the satisfaction of knowing that it is a possession of the Nation for all time, we owe to this Ladies' Association, and beyond it to Ann Pamela Cunningham. The Home and the Tomb of Washington will have for us added interest if thus we shall see in them a monument of the patriotic impulse, courage and achievement of the women of America.

Miss Cunningham

"No gilded dome swells from the lowly roof to catch the morning or evening beam; but the love and gratitude of united America settle upon it in one eternal sunshine. From beneath that humble roof went forth the intrepid, unselfish warrior, the magistrate who knew no glory but his country's good; to that he returned, happiest when his work was done. There he lived in noble simplicity, there he died in glory and peace. While it stands, the latest generations of the grateful children of America will make this pilgrimage to it as to a shrine; and when it shall fall, if fall it must, the memory and the name of Washington shall shed an eternal glory on the spot."—EDWARD EVERETT.

The States and Their Rooms

The several rooms have been assigned to the particular care of various Vice-Regents, and by others restorations have been made as follows: Alabama—The main hall. California—Restoration of wharf. Connecticut—Spare chamber. Delaware—One of the guest chambers. District of Columbia—Guest chamber. Georgia—Mrs. Washington's sitting room. Illinois—West parlor. Kansas—Restoration of servants' quarters. Louisiana—Restoration of summer house and of piazza tiles. Maine—Guest chamber. Maryland—Miss Custis's room. Massachusetts—Library. Michigan—The old tomb. Minnesota—One of the upper chambers. Missouri—Restoration of garden wall. New Jersey—Lafayette's room. New York—Banquet hall. North Carolina—Northwest upper chamber. Ohio—East parlor or music room. Pennsylvania—River room. Rhode Island—Restoration of sundial; also a room in the east quarters. South Carolina—Family dining room. Tennessee—One of the upper rooms of the old servants' quarters. Virginia—Room in which Washington died. West Virginia—Green room. Wisconsin—Room in which Mrs. Washington died. The arms of the States are displayed in the respective rooms. We note briefly some of the most interesting relics and memorials in the mansion. An asterisk (*) signifies that the article belonged to Washington.



EAST PARLOR OR MUSIC ROOM.



BANQUET HALL.

Main Hall IN THE MAIN HALL.—Key of the Bastille; sent by Lafayette to Washington after the capture of the prison; wrought iron, 7-in. in length. With it came the model of the Bastille which is in the Banquet Hall. Originally a fortress of Paris, the Bastille was converted into a state prison, and was hated by the people as an institution of despotism. One of the first events of the French Revolution was the storming of the Bastille by the Paris mob, July 14, 1789. Lafayette wrote with the gift: "Give me leave, my dear general, to present you with a picture of the Bastille, just as it looked a few days after I ordered its demolition, with the main key of the fortress of despotism. It is a gift which I owe as a son to my adopted father, as an aid-de-camp to my general, as a missionary of liberty to its patriarch."

Facsimile of Lafayette's Agreement to Serve in the American Army, with rank of Major-General; the contract was made with Silas Deane in Paris, 1776.

Three of Washington's swords. A clause of Washington's will read:

"To each of my nephews, William Augustine Washington, George Lewis, George Steptoe Washington, Bushrod Washington and Samuel Washington, I give one of the swords, or *cutteaux*, of which I may die possessed, and they are to chuse in the order they are named. The swords are accompanied with an injunction not to unsheath them for the purpose of shedding blood, except it be in self defense or in defense of their Country and its rights, and in the latter case to keep them unsheathed and prefer falling with them in their hands to the relinquishment thereof."

Three of the swords are preserved here: (1) The one chosen by B. Washington—a dress sword, its blade inscribed (in Latin): "Do what is right;" and "Fear no man." Presented by W. F. Havemeyer, of New York. (2) The one chosen by Lewis—a dress sword, worn at the Annapolis resignation, at the New York inauguration and on state occasions. (3) The one chosen by G. S. Washington. This was presented to Washington by Theophilus Alt, a celebrated sword maker of Solingen, Prussia. The scabbard bears a German inscription, which translated reads: "Destroyer of Despotism, Protector of Freedom, Glorious Man! Accept from my son's hand this sword, I pray thee. THEOPHILUS ALT." The sword was presented to the Association by Miss Alice L. Riggs, of Washington.

Bronze medallions of Washington and Lafayette. Portrait of Admiral Vernon. Brick from chimney of Washington's birthplace. Map* of Mount Vernon land, dressing case,* holsters,* portion of camp equipage.* The wall pictures are the same subjects which hung here in Washington's time. The clock on the stairs was presented by New Jersey. The table belonged to W. A. Washington.

East Parlor IN THE EAST PARLOR, OR MUSIC ROOM.—Harpisichord, imported from London (cost \$1,000) as bridal present from Washington to Nellie Custis. Presented to the Association in 1860 by Mrs. Robert E. Lee. Many of the ivories are missing. Flute,* rosewood, silver mounted. Panel of coach.* Card table* on which Washington and Lafayette played whist. The guitar and music book belonged to Washington's cousin, Mrs. Fauntle-



ROOM IN WHICH WASHINGTON DIED.



ROOM IN WHICH MARTHA WASHINGTON DIED.

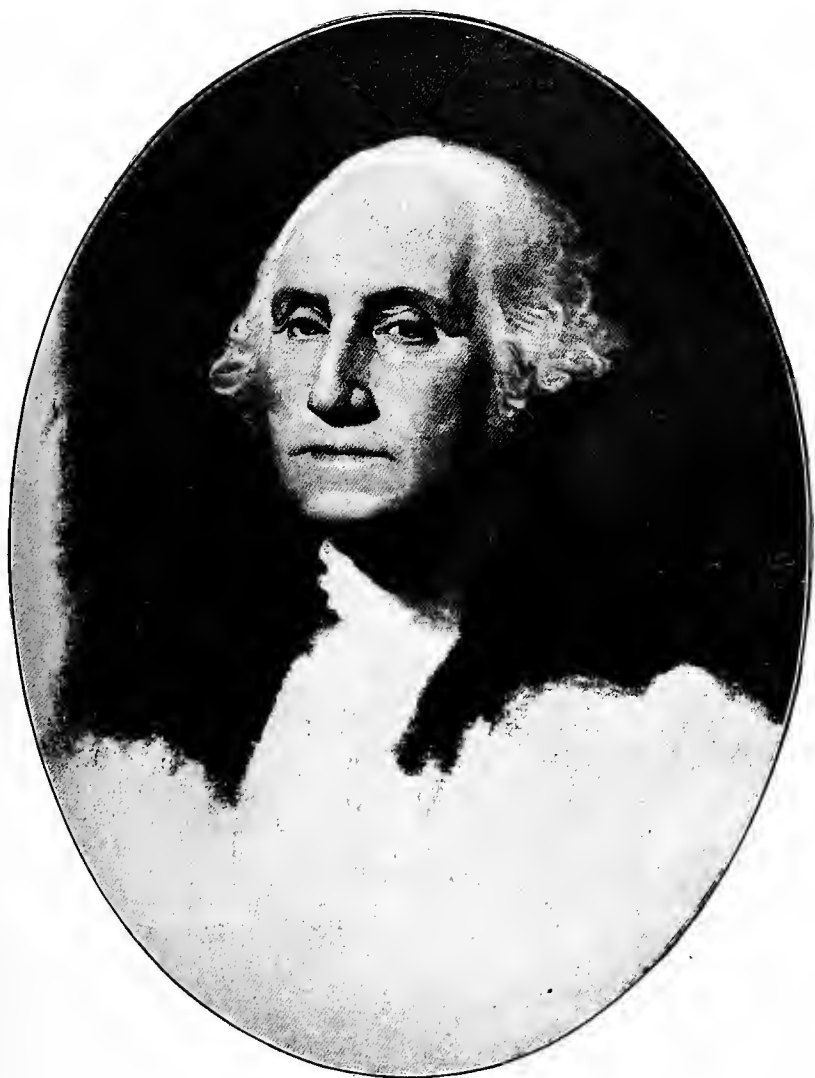
East Parlor roy. Houdon's mask of Washington. The Venetian mirror is similar to one which hung here, and the upholstering, in musical and floral designs, is a reproduction of the original.

In the cabinet: Plan* of piazza tiles, spectacles,* Pallissy china figure,* champagne glasses,* preserve dish,* steel camp fork,* cans,* silver heel of slipper worn by Martha Washington; blue and gold dishes, part of the dessert set given by Lafayette. The china plate was Mrs. Fauntleroy's. Lock of Washington's hair. Photograph of Uzal Knapp, last survivor of Washington's Life Guard; born at Stamford, Conn., 1758; died at New Windsor, N. Y., 1856; his grave is at the foot of the flagstaff before Washington's Headquarters at Newburgh.

West Parlor IN THE WEST PARLOR the window cornices and curtain bands are relics of the days before George Washington came to live here, and the portrait of Vernon, which hangs over the mantel, is one the Admiral presented to Lawrence Washington. The family arms are displayed here. The globe and several of the chairs belonged to Washington; the chair in brown and gold was in the dining room; a fragment of the original leather upholstering and gold threads from the General's epaulettes are preserved in a frame. The white enamel chair, with pink and cream brocaded satin, came from the Chateau de Chavagniac, the birthplace of Lafayette; it was presented to the Association by Senator Edmond de Lafayette, a grandson of the Marquis. Another reminder of the part of France in the Revolutionary War is found in the portrait of Louis XVI., which is from the same plate as, and supplies the place of, the portrait which Louis sent to Washington as a token of his esteem. The carpet was made by order of Louis XVI. of France for Washington, but as the President was not permitted to receive presents from foreign powers, the carpet was sold, being bought by Judge Jasper Yates, of Lancaster, Pa., by whose great granddaughter, Mrs. Sarah Yates Whelen, it was presented to the Regents in 1897. It is of a dark green ground; in the centre is the American eagle surrounded with stars.

Library IN THE LIBRARY one notes, not without curiosity, the titles of the books which made up the reading of the master of Mount Vernon, as soldier, statesman and farmer; for while the books are not those actually owned by Washington, they are for the most part duplicates of such works as were here in his day. Nearly the whole of the original Washington library is now in the Boston Athenæum.

Within the bookcase is Washington's silver inkstand, with silver snuff-ers and tray. The printed copy of the Farewell Address, with corrections in Washington's own hand, was contributed by George Washington Childs. Among the other relics of Washington are two chairs; a picture of the Great Falls of the Potomac, painted from a point selected by Washington himself; and a plot of the Mount Vernon park, drawn by him. The copies of Stuart's unfinished portraits of George and Martha Washington are justly admired; the originals, owned by the Boston Athenæum, are in the Museum of Fine Arts in Boston; they were painted from life in 1795. This Stuart is known as "the standard head" of Wash-



STUART'S WASHINGTON.
In the Boston Museum of Fine Arts.

Library ington, and the portraits are the ones which have been chosen for reproduction in *The Standard Guide*. The bronze bust is from the original by Houdon.

Dining Room THE FAMILY DINING ROOM is adorned with a handsome sideboard which belonged to Washington, and was presented to the Association by Mrs. Robert E. Lee. The china in the corner cupboard is a reproduction of the set presented to Mrs. Washington by the officers of the French fleet in 1792; each piece is inscribed with the monogram M. W. in a wreath of olive and laurel, and with a chain whose links contain the names of the fifteen States of the period. The liquor case was presented by Washington to Lord Fairfax. Among contemporary furnishings are two cutlery cases, and andirons and fender from the Rutledge home. There is a bust of Washington with the jewel of a Grand Master. Generals Moultrie, Pickens, Marion and Sumter and Baron De Kalb are represented by portraits in oil; and there is a portrait of Miss Cunningham, with whom originated the purpose of preserving Mount Vernon as a national possession. The work accomplished for Mount Vernon by Mrs. Elizabeth Willard Barry, a former Vice-Regent for Illinois, is commemorated in a magnificently illuminated volume which has place here.

Mrs. Washington's Sitting Room IN MRS. WASHINGTON'S SITTING ROOM is a mirror which was used in the Philadelphia house occupied by the Washingtons. One of the most interesting because most unique objects in the room is an elaborate candle screen of glass and gilt. A framed copy of the Washington pedigree hangs on the wall; and there is an engraving of Savage's Washington Family.

Banquet Hall IN THE BANQUET HALL.—The central ornament is the mantelpiece, of Carrara and Siena marble, carved in Italy and presented to Washington by Samuel Vaughan, of London. The story goes that on its way to America the mantel was taken by French pirates, who sent it to its destination uninjured when they learned that it belonged to Washington. The panels, attributed to Canova, are carved to represent pastoral scenes. The stucco designs of the ceiling and walls, symbolic of agriculture, are suggestive that the host who presided here was himself a farmer. On a mahogany claw-foot dining table, after the style of the one here originally, is seen the plateau of mirrored glass and silver used by Washington on occasions of state dinners. In the cabinet is shown Washington's punch-bowl.

Other objects in this room which belonged to Washington are: Model of the Bastille, French clock, two porcelain vases and two silver bracket lamps, mirror with coat-of-arms, surveyor's tripod, two mahogany flower-stands, foot-bench formerly in his pew in old Trinity Church in New York, portrait of David Rittenhouse; in the sideboard a spoon, topaz shoe-buckle, button from military uniform. The sideboard also contains Martha Washington's ivory fan, exquisitely carved and painted, and remnants and pieces of dress goods worn by her. A brick from the house in which occurred Washington's "immortal farewell" to his officers. The most notable portrait is Rembrandt Peale's Washington be-



THE STUART PORTRAIT.
Painted from life in 1795.



WASHINGTON'S LIBRARY.

Banquet Hall fore Yorktown; the canvas contains also portraits of Hamilton, Knox, Lincoln, Lafayette and Rochambeau. The walnut frame was made from a tree on the estate of Robert Morris. Other portraits are: Copy, by Clark Mills, of Houdon's bust; copies of originals by Stuart, Trumbull, Elizabeth Sharpless; a miniature by Bone after the Lansdowne Stuart; and a silk copy woven in black and white of the Stuart head, done in France. A photographic copy of a pastel shows Nellie Custis when a girl. A spring frame contains letters written by George and Martha Washington, Nellie Custis, and her husband Lawrence Lewis, and others. In another frame are portraits of sixty generals of the Revolution. There is a copy of Richardson's "Character of Washington." The silken banner with the arms of Great Britain was presented by General Grant.

Upper Hall IN THE UPPER HALL the cabinet contains several relics of Washington, including a suit of clothes, a velvet waistcoat, silk stockings, compass, reading glass and fire buckets. A quilt and a piece of knitting were made by Washington's niece, Frances W. Ball; and there is a needlecase made from material of the dress worn by Mrs. Washington at the last President's levee in Philadelphia.

Washington's Room THE ROOM IN WHICH WASHINGTON DIED is the south bedroom; off from it open a dressing room and a linen closet. The furniture is that which was used by Washington; the bedstead is the one upon which he died, and on the chair, at the moment of his death, lay the open Bible from which Mrs. Washington had been reading to him. The mahogany table was here. The haircloth coach chest bears the initials G. W. and the date 1775; the chair cushions were embroidered by Mrs. Washington for her granddaughter, Eliza P. Custis; and the dimity chair cover, with its design of a vase of flowers, is a specimen of the needlework of Washington's niece, Frances Washington Ball. After the death of General Washington the south bedroom was closed, in accordance with a custom of the time, to be left vacant for the space of three years; and Mrs. Washington occupied the room directly above, in the attic, choosing it because the dormer window overlooked the grave of her husband. It was here that she died. The furniture and hangings now in the room are reproductions of the originals.

Mrs. Washington's Room **Nellie Custis's Room** MISS CUSTIS'S ROOM was the one occupied by Eleanor Parke Custis. It is quaintly furnished with high bed reached by carpeted steps, antique mirror, and chest of drawers with brass handles fashioned in the design of a recumbent lion. The folding washstand and one of the chairs came from the home of Charles Carroll, of Carrollton; and one reflects that these might have belonged to Nellie Custis herself, had she favored the suit of the son of Carroll, who came to Mount Vernon to seek her hand. On the mantel is a framed autograph letter of Lawrence Lewis.

Lafayette's Room LAFAYETTE'S ROOM was the one which the Marquis occupied when a guest here. There is an engraved copy of the Lafayette portrait by Ary Scheffer (in the Capitol), and other pictures are engraved portraits of Washington (the Lansdowne Stuart), of Martha Washington, painted by Wallaston as the Bride of Mount Vernon; William Pitt and Baron Steu-

ben. The walnut stand was made from wood from the estate of Robert Morris. The embroidered fruit piece is a specimen of the needlework of the days of the Revolution.

**River
Room
and
Others**

THE RIVER ROOM contains a mahogany chair which belonged to Franklin, another which was used by President Washington in Philadelphia, and a third came to America with the Mayflower, or soon after. The bedstead was used by Washington in Pennsylvania in 1777. The bedstead in the GREEN ROOM is associated with the history of the Mount Vernon household; it belonged to Mrs. Washington's brother-in-law, Colonel Bassett, and was the one upon which John Custis died, at Eltham, during the siege of Yorktown. In one of the window panes, more than a hundred years ago, Eliza P. Custis, one of Mrs. Washington's grandchildren, cut with a diamond her name and the date Aug. 2, 1792; and there it is to-day. The other rooms are furnished in the style of Colonial days, with reproductions of antique articles or originals. In the CONNECTICUT ROOM may be seen an old-fashioned fire screen, with adjustable frame, by which the embroidered shield may be raised or lowered at pleasure. Two cutlery cases attract attention in the NORTH CAROLINA ROOM, and the counterpane is valued for its age of a hundred years and more. The hornets' nest is from Mecklenberg county. Col. Tarleton called Mecklenberg the Hornets' Nest because of the fighting qualities of the Revolutionary soldiers who came from there. The English bedstead in the FLORIDA ROOM was brought to this country by way of Bermuda. The mahogany chairs in the DISTRICT OF COLUMBIA ROOM belonged originally to Mount Vernon. The upper north chamber contains a very curious old print, the Shade of Washington. It pictures the Old Tomb, with overhanging trees, whose trunks and branches are so disposed as to outline the shadowy form of Washington. No such phenomenon is now to be seen, if it ever existed.

THE RHODE ISLAND ROOM, one of the upper rooms in the restored east quarters, contains among other relics a table upon which was spread out for discussion the plans of the battles of Bunker Hill, Lexington and Concord. TENNESSEE'S ROOM here is furnished in Colonial style, with furniture made of Tennessee wild cherry.

The culinary art is no longer practiced in the kitchen, although the crane still hangs in the great fireplace and the brick oven is well preserved; here one may buy milk, photographs, books and a copy of Washington's will. The old hominy mortar is in the superintendent's office. The outbuildings comprise the customary appendages of a Virginia home—butler's house, meat-house, wash-house, ice-house, spinning house, greenhouse.

Kitchen

The sundial on the west lawn was erected by citizens of Rhode Island in 1888, to replace the one which stood in this exact spot in the time of Washington. *Horas non numero nisi serenas*, runs the motto—I record none but sunny hours.

Sundial

**The
Tomb
of
Washington**

The Tomb of Washington is a severely plain structure of brick, with an arched gateway in front, above which a marble slab is inscribed, "Within this inclosure rest the remains of General George Washington." Above the door of the tomb are the words: "I am the Resurrection and the Life. He that believeth in Me, though he were dead, yet shall he live." In the ante-chamber are seen the two marble sarcophagi. The one on the right bears on its face the name of WASHINGTON, with chiseled coat-of-arms of the United States and a draped flag. One of the talons of the eagle in the coat-of-arms is missing; it was broken off by a vandal in war time. The other sarcophagus is inscribed, "MARTHA, Consort of Washington. Died May 21, 1801, aged 71 years." Curiously enough the date is an error; it should have read 1802. This tomb is known as the New Tomb, in distinction from the original one, on the right of the path leading to the house. It was to the Old Tomb that Lafayette paid his memorable visit in 1824. In 1831 the tomb was broken into and rifled of a skull, which the dastard robber believed to be that of Washington, but was proved not to be. The new and more secure vault was then made ready, and the remains were transferred to it. In 1837, John Struthers, of Philadelphia, having hewn the two sarcophagi, each from a single block of marble, and presented them for the purpose, the remains of Washington and Martha his wife were intrusted to their final keeping, and the key of the vault was cast into the Potomac. Within the vault rest forty members of the Washington, Custis and related families. Near by are placed monuments to the memory of four of them: Judge Bushrod Washington, who inherited Mount Vernon; his nephew, John A. Washington, who succeeded him in the possession of the estate; Mrs. Eleanor Parke Lewis, who was Nellie Custis; and her daughter, Mrs. M. E. A. Conrad.

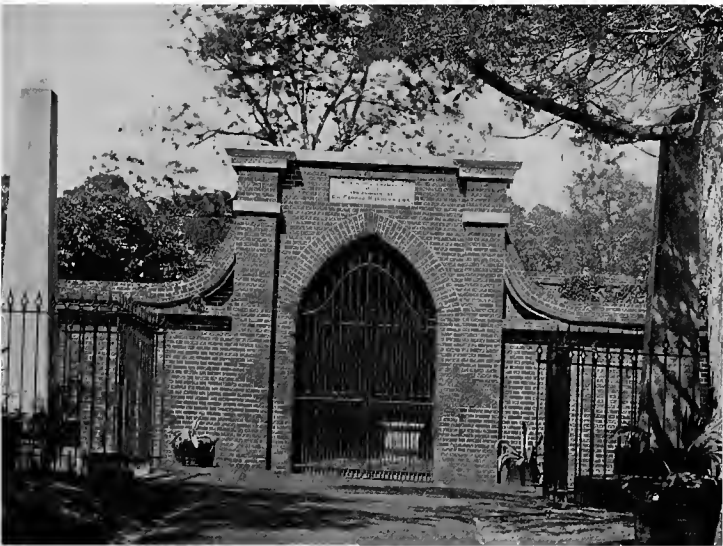
Interest attaches to three of the trees near the New Tomb—an elm planted in 1876 by Dom Pedro, Emperor of Brazil; a maple planted in 1881 by the Temperance Ladies of America; and a British oak planted by request of the Prince of Wales in 1889, to replace a horse-chestnut which had been planted by him on his visit to Mount Vernon in 1860. The ivy covering the tomb was planted in 1890 by the Sigma Chi college fraternity.

**Flower
Garden**

THE FLOWER GARDEN is quaint with boxwood hedges, which are reputed to have been set out more than a century and a half ago. In each plot on the side of the main walk the central space is occupied by a circular bed, around which are disposed four oval and four triangular beds, the whole forming a square. Some of the beds near the greenhouses are very intricate and curious in design. The Kentucky coffee tree and the four strawberry shrubs, or calycanthi, were sent to Washington by Jefferson from Monticello; John Augustine Washington named the shrubs after the four Presidents, Adams, Jefferson, Madison and Monroe. The hydrangea was planted here by Lafayette in 1824. A sago palm is the only greenhouse plant now living which was at Mount Vernon in Washington's day. At the foot of the garden is the famous Mary Washington rose, named by Washington for his mother. Slips of this rose, cuttings



THE OLD TOMB.



THE TOMB OF WASHINGTON.

from the willow which came from Napoleon's grave at St. Helena, young palms from the sago, and a variety of shrubs and plants, are sold as souvenirs, the revenue thus obtained going to the support of Mount Vernon.

Washington devoted much attention to the selection and cultivation of trees for the adornment of Mount Vernon; and many which he set out and cared for are still flourishing and command admiration. Near the butler's house is the magnolia which was brought by him from the James River in 1799, the last year of his life.

Trees The elm in one of the mounds near the entrance to the grounds was a slip from the Washington elm in Cambridge; it was sent to Mount Vernon by Miss Alice Longfellow, Vice-Regent for Massachusetts, and was planted by Mrs. Cleveland.

Barn The barn was built by Lawrence Washington in 1753 with bricks imported from England. In the coach house is Washington's carriage, known as the "lost coach," which was recovered and presented to the Association in 1895 by Mr. R. I. Brownfield, of Philadelphia. The summer-house in front of the mansion was restored with funds contributed by

Deer school children of Louisiana. The deer park under the hill, originally established by Washington in 1785, was restored in 1887; there are several deer within the inclosure.

ALEXANDRIA.

ALEXANDRIA is 8 miles from Washington. The route is via the Washington, Alexandria & Mt. Vernon Railway from station, 13½ street and Pennsylvania avenue.

PRESIDENT WASHINGTON'S pew in Christ Church, Alexandria, is still preserved as it appeared when occupied by the family. One may make the visit to Alexandria in connection with the Mount Vernon trip. The church is closed on week days, but the sexton is usually on the premises from 9 o'clock until 5, and will obligingly open the door on request. The church is on Washington street.

Christ Church Fairfax Parish, to which Alexandria belongs, was created in 1765; and among the first vestrymen chosen was George Washington, then thirty-three years of age. Christ Church was completed on Feb. 27, 1773, and on the same day Colonel Washington subscribed the highest price paid for a pew, £36 10s., contracting further to pay for it an annual rental of £5 sterling.

The pews, which originally were square, were changed—all but Washington's—to the present style in 1860. Other alterations of the interior were made in later years; but a wiser afterthought has restored the church to the style of the Colonial days. The sounding-board and the wine-glass pulpit are facsimiles of the originals. The chancel rail and the mural tablets of the Lord's Prayer and the Apostles' Creed were here in Washing-

ton's time; the communion table, reading desk and chairs are those which were used then; and so likewise is the crystal chandelier of solid brass with its twelve candlesticks to typify the Twelve Apostles. In the old days candles were used to light the church; on the pillars may still be detected beneath the paint the marks of the sconces and tinder box. The baptismal font dates from 1818.

Washington's pew, Nos. 59 and 60, is on the left side, near the front, and is marked by a silver plate with facsimile of his autograph; it has two seats, one facing the other, and a third cross seat against the wall; the pew is now reserved for strangers. Across the aisle is the pew which was occupied by the Lees; its silver plate bears the name of Robert E. Lee in autograph. Twin mural tablets set in place in 1870 are inscribed in memory of George Washington and Robert Edward Lee. Washington's Pew

In the vestry room may be seen the record of Washington's purchase of his pew in 1773; and the first Bible and Church Service, the Bible bearing an Edinburgh imprint of 1767. The long-handled purses used in Washington's time for the offerings are perhaps the most curious of all the Alexandria relics of old days and old ways.

From Washington to Mount Vernon through "Ole Virginny."

The trip to Mount Vernon via the all-rail route of the electric trains along the beautiful Virginia shores of the Potomac River is a most enjoyable and interesting manner of making this patriotic pilgrimage. Competent guides accompany each train, who point out and explain the many points of historical and traditional interest in which the section traversed abounds. Leaving the conveniently located station at 13½ Street and Pennsylvania Avenue, these swift and comfortable electric trains pass the Washington Monument, Bureau of Engraving and Printing, and the Agricultural Department, and cross the Potomac into Virginia via the famous Long Bridge. Fort Runyon, the base of the first picketing and skirmishing of the great civil strife; the old Chesapeake and Ohio Canal, first ground for which was broken by President John Quincy Adams, July 4th, 1828; Abington, the old colonial homestead where Nellie Custis, the adopted daughter of Gen. Washington, was born; the stream upon which Gen. Washington's mills were located; the old St. Asaph race track, and the heights upon which Gen. Braddock and his army camped before that disastrous campaign against the Indians in the Ohio Valley, are all pointed out and cleverly explained before the ancient town of Alexandria is entered.

At Alexandria stop-over privilege is allowed in order that the many points of note may be visited. Christ Church, containing the unaltered pews of Gen. Geo. Washington and Gen. Rob't E. Lee, both of whom were vestrymen; the engine house of the old Friendship Fire Company, organized in 1774, and of which company Washington was a member; the Marshall House, where Col. Ellsworth met his tragic death for tearing down a Confederate flag at the outbreak of the Civil War; the old City Hotel, that historic hostelry, from the steps of which Washington gave his last military command in 1799, also his headquarters, and where the 22d of February was first celebrated at a "Birth-Night Ball" given in his

honor; the Masonic Lodge room where Washington presided as worshipful master; the Carlyle House, built in 1732, Gen. Braddock's headquarters, and where Washington received his first commission, as well as numerous other places rich in the lore of colonial and Civil War times, annually attract thousands of tourists.

After leaving Alexandria, the Episcopal Theological Seminary, where Phillips Brooks and Bishop Potter graduated for the ministry; the Old Kings Highway, traveled by Washington on his way to and from Alexandria, and over which Sherman marched with his army from the sea; Mount Eagle, formerly the home of Byron Fairfax, son of William of Belvoir, and brother-in-law of Lawrence Washington, the founder of Mt. Vernon; the estate of Geo. Mason, author of Virginia's Constitution and Bill of Rights; the ancient settlement of Piscataway, where the first printing press was set up in the colonies, and which contains old Broad Creek Church, erected in 1694; Wellington, the home of Col. Tobias Lear, Gen. Washington's secretary; the old Yorktown road, down which came the armies of Washington, Lafayette and Wayne on their way to Yorktown in 1781, and the site of the Indian settlement of Assaomeck, where Capt. John Smith stopped and held parley with the Indians in 1607, all bring forcibly to mind the scenes and associations of this vastly interesting historical country. Fort Washington and Fort Hunt may be seen, shortly after which the terminus at Mount Vernon is reached. The round trip via this line may be made in three hours, allowing one hour and twenty minutes on the grounds.



OLD CHRIST CHURCH.

From their wharf at the foot of 7th street the steamers of the Norfolk and Washington Line leave daily for Fortress Monroe and Norfolk. The sail on the historic Potomac River, Chesapeake Bay and Hampton Roads, with a charming view from the river of Washington and Norfolk, as they are approached by daylight, makes this one of the most delightful and interesting trips on our continent. The steamer passes in full view of many places rich in historic associations, such as Alexandria, Fort Foote, Fort Washington, Mount Vernon (the home and resting-place of Washington), Indian Head (now used by the Government as the proving ground for heavy ordnance), Evansport, Acquia Creek, Mathias Point (on the Virginia shore, where heavy batteries were erected by the Confederate army), Wakefield (the birthplace of Washington), and Point Lookout (on the Maryland shore, used during the war as a prison for Confederates). At Point Lookout the steamer enters Chesapeake Bay, one of the most beautiful bodies of water in the world. After an enjoyable sail of four hours Fort Monroe is reached, and Old Point.

The steamer then proceeds through Hampton Roads, made memorable by the great naval conflict between the Monitor and the Merrimac. Sewall's Point and Craney Island, where heavy batteries were erected by the Confederate army, are soon sighted; and then Norfolk and Portsmouth, with the Government Navy Yard. At Norfolk connection is made with Old Dominion Line for New York.



WASHINGTON'S BARN—MOUNT VERNON.

The Land of the Sky.



*One
Night
Out*

THE LAND OF THE SKY.

New York to St. Augustine row night to one of the open-air concerts in St. Augustine. These through trains are operated from New York to St. Augustine. The route from New York is via Philadelphia, Baltimore, Washington, Lynchburg, Danville, Greensboro, Salisbury, Charlotte, Columbia, Savannah and Jacksonville to St. Augustine. The time card calls for a schedule of less than twenty-seven hours. This is a triumph of perfected railway service. The Southern Railway route is well named the Florida Short Line.

Historic Fields Or if we shall be not over impatient for the sunny sky of Florida, but shall linger here and there to visit fields made famous by the conflicts of the war, to look upon scenery worth a much longer journey to behold, or to learn something of the ways and the charm of life in this middle South, all these we shall find on the main line of the Southern System and its score of alluring bypaths. From Washington to Florida the route is through a historic and picturesque region. The train crosses the Potomac on the Long Bridge, over which tens of thousands of troops marched in the 60s ; and the first stop is made at Alexandria, whose association with Washington's life has already been told. Then come Manassas and Culpeper, with their battle memories, and the Rappahannock and Rapidan, streams once picketed by the Blue and the Gray ; and we are at Charlottesville, the seat of the University of Virginia, founded by

THE Florida-bound tourist has choice of three through trains a day over the Southern Railway. Each of them is vestibuled, is equipped with every appointment known to the comfort and refinement of railroad development, and speeds to its destination as the arrow flies.

One may leave Washington forty-five minutes before the Naval Observatory marks high noon, and before noon of the next day may alight from the train in St. Augustine ; or may attend the theater in Washington to-night and listen to-mor-

Thomas Jefferson and standing within sight of Monticello, the home and tomb of the author of the Declaration of Independence. Further on we shall catch a glimpse of King's Mountain and come to Cowpens—Revolutionary names both. And thus on the Southern route, across Virginia and the Carolinas, we shall be brought to places of historic importance, one after another, note of which may well add to the pleasure of a journey made interesting by the changing panorama of valley and stream, and the peaks and ranges of the Blue Ridge. Add to the historic and scenic attractions of the line the splendid exhibition by which the trip affords a magnificent revelation of the agricultural, mineral and industrial resources of the South, and then you shall understand why the tedium of travel is something which is never known on the speeding trains of the Southern.

*The
Piedmont
Country*

The only vestibuled limited trains with dining cars serving all meals between New York, Washington and New Orleans, are those of the Southern Railway. The quick schedules are maintained with remarkable punctuality. This is also the route of the United States Fast Mail between Washington and New Orleans.

*Route
of the
Fast
Mail*

The extensive through car service of the Southern Railway likewise embraces through Pullman drawing room cars between New York, Washington, and Augusta, for Bon Air, Aiken, Charleston, Thomasville, etc. Also New York, Washington, and Memphis.

Every through train operated by the Southern Railway between the North and the South affords superb dining-car service, this feature being one of the principal ones on all Southern Railway trains.

So it matters not in what direction you may be going to and from any important point between the South and Washington, you will find the Southern Railway prepared to afford you the very schedule and through car you want.

Not only does the Southern Railway afford a direct and delightful through service to Florida and the far South, but it gives the only access to the famed resorts of the Land of the Sky in western North Carolina. It is the route to Asheville, a point whose reputation has been increasing for eight or ten years as a home for people who seek a mild climate, with excellent hotels and other multiplied attractions. The city is situated on a plateau between the Allegheny Mountains, the Blue Ridge and the Great Smoky.

*Land
of the
Sky*

Asheville overlooks a thousand square miles of superb scenery and has been termed "the City in the Skies." The town is noted for its healthful and delicious climate, its pure and invigorating at-

Asheville

mosphere, the beauty of its scenery, its delightful drives, and a wealth of adjacent points of interest.

Climatic maps and official data furnished by the United States Signal Service show that Asheville has the driest climate, the year round, of any point east of Denver. Out of 365 days there is an average of 259 clear ones. It is far enough south to insure a mild winter, while its altitude is so great as to create a cool summer. But more than all other considerations is the proved healthfulness of this region. Malaria is unknown. The mountain district of western North Carolina has long been favorably known for its healthful climate, and especially for its beneficial effects in pulmonary and throat troubles. These succumb to the balmy air of this locality. Some of the most learned and skilled physicians in the United States have recorded the fact that in this climate tubercular consumption is not hereditary.

This beautiful North Carolina city in the skies is a great halfway stopping place, both in going to Florida and returning home. It offers attractions that cannot be found elsewhere; its people are open-hearted and hospitable; its climate unsurpassed east of the Rocky Mountains.

Asheville "Asheville, the beautiful, much extolled and world-wide known," writes Charles Hallock in *Forest and Stream*, "is Mecca for tourists the whole year round. They come in crowds from the South in summer and from the North in winter, lingering until the solstices are well spent. Only in May and October do breaks occur in the pilgrimage. Frosts and heats do not check the tidal fluxes any more than they interrupt the migration of wildfowl, any meteorological excesses being accepted as preferable to home conditions.

"What Lenox in Massachusetts is to the Berkshire Hills, socially and transcendently, the town of Asheville is to Buncombe county, N. C.; only the conformation of the inclosing mountains is more massive and the conventionalities less exacting.

"Until the Western North Carolina Railroad first scaled these battlements of 'cloud land' with its iron ways, a dozen years ago, Asheville was practically isolated and unknown. Now it is the *ultima thule* of tourists. Visitors come all the way from Europe to inspect the great American dukedom and the castle which has no equal on the Rhine. Drives and trolleys wind everywhere. The French Broad River, 100 yards wide, incloses half its environs. From a central eminence one looks out on every side across an interval of compacted bricks and mortar to circumjacent hills and



BILTMORE.

wooded ridges crowned with modern villas. Beyond this tangible horizon, away off in the blue distance under the cloud line, in phalanges almost unbroken, stand the circumvallate mountains, reaching north, south, east and west—the Great Smokies, Balsams, Black Mountains and Blue Ridge all in full view; not just one single ‘Presidential Range,’ aligned in grim array, as in the White Mountains, but Titanic elevations all around, out of whose serrated ranks rise no less than forty domes and peaks exceeding 6,000 feet in height. Gaze in whatever direction we may, there loom illimitable heights. It is grand! The outlook has no counterpart on the continent.”

And of the scenery on the Southern, as it brings one to Asheville, *Scenery* Mr. Hallock writes: “West of Round Knob, on the division approaching Asheville, the scenery is very grand, and the tortuous ascent almost equal to the zigzag up the Cascades on the Pacific division of the Great Northern Railroad. From one point the track over which the train has just climbed may be seen on fourteen different grades, and the course is so sinuous that the sun beams into the car windows first on one side and then on the other; while silvery cascades leap from the mountain sides so close as to almost wet the coaches with their spray. It is just after this toilsome ascent that the train draws into the long tunnel at Swannanoa, and thence out of the gloom into the upper firmament and sunshine of Asheville. The two spurs of the same railroad, which run northwest to Paint Rock and southwest to Murphy, 120 miles, are romantically rugged

almost all the way, and are reckoned among the most daring pieces of railroad engineering in the country."

Biltmore Biltmore, the country seat of George W. Vanderbilt, near Asheville, is reputed to be the most costly and valuable private estate in America. The house grounds comprise 9,000 acres of lawn, farm and forest, with 30 miles of magnificent roadways, rustic bridges, artificial lakes, and thousands of trees, shrubs and plants brought from every quarter of the globe. The hunting preserves comprise 87,000 acres more. The house stands on an artificial plateau formed by truncating the cone of a mountain peak. It overlooks the French Broad and Swannanoa rivers, and commands an entrancing panorama of valleys and mountains, range upon range; there are fifty peaks which are more than 5,000 feet high. The house is built of stone and of brick made on the estate; it is 300×192 feet, with lawns, tennis courts, bowling green, conservatories, sunken gardens and other features. The house was begun in 1891, and was opened on Christmas Day of 1895. The Vanderbilt estate is one of the most interesting attractions in the vicinity of Asheville; the public is permitted to drive through the grounds. The architect of Biltmore House was the late Richard Morris Hunt; the landscape architect was Fred. Law Olmstead.



FORSYTH PARK, SAVANNAH.



WASHINGTON IS A BEAUTIFUL CITY.

CERTAINLY the most excellent passenger service in permanent daily operation afforded the South is that of the world famous **WASHINGTON & SOUTHWESTERN VESTIBULED LIMITED** of the Southern Railway, running every day in the year between New York and New Orleans, via Washington, Atlanta, Montgomery and Mobile, accomplishing the entire journey inside of forty hours, and comprising vestibuled Pullman library, observation, club and drawing-room sleeping cars and elegant hotel dining cars, serving all meals between New York and New Orleans.

And equally certain, no long-distance schedule in the United States is maintained with more exact punctuality. Passing through the Piedmont section, along the charming mountain ranges of Virginia and North Carolina, the entire journey is a pleasurable scenic entertainment.

Then, too, this is the route of the companion train, the "United States Fast Mail," so that all passengers from all points between the South and Southwest, and Washington, New York and the East, will most surely find it to their greatest comfort and advantage to see that their tickets read "via the Southern Railway."

The Southern Railway is the only southern line having the General Offices of the entire system located in Washington, and its patrons not only appreciate the fact that by using this line they will be given the advantage of the very best through train service between Washington, the South, and Southwest, but prefer this route from the fact that they are always assured of the most satisfactory attention from its representatives while journeying to, from and through the city.

The General Offices are at No. 1300 Pennsylvania Ave.,

and patrons are always welcome. Complete information obtainable from any Ticket or Passenger Agent of the Pennsylvania R. R. Co., Southern Railway, A. & W. P. and W. of A., L. & N. R. R. Co., and connecting lines. This is the direct route also between Texas, California and Mexico and the Eastern cities.

OFFICES:

NEW ORLEANS: 704 Common St., also L. & N. offices.
MOBILE: Royal and St. Francis Sts., or L. & N., city station.

ATLANTA: Corner Kimball House.

AUGUSTA, GA.: 789 Broad St.

W. A. TURK, Pass. Traffic Mgr., Washington.

W. H. TAYLOE, A. G. P. A., Atlanta, Ga.

WASHINGTON: 511 Pennsylvania Ave.; 705 Fifteenth St., N. W.; Pennsylvania R. R. Station.

NEW YORK: 271 and 1185 Broadway.

JACKSONVILLE, FLA.: 108 West Bay St.

S. H. HARDWICK, Gen. Pass. Agt., Washington.

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A Great System Through a Great Country.

Eight Greatest Southern States Traversed.

ALL of the through lines of the Southern Railway System, penetrating the States of the South, converge at Washington, the beautiful capital of the nation, upon quickest trains and through a picturesque country—three times daily through from New Orleans via Mobile, Montgomery, Atlanta, Charlotte, Danville and Lynchburg, direct to Washington.

From Memphis two lines—one via Birmingham, Anniston, Atlanta, Lynchburg, direct to Washington and New York; the other via Chattanooga, Knoxville and Bristol, direct to Washington.

From Asheville and "The Land of the Sky" via Salisbury, Danville and Lynchburg, direct to Washington and New York.

Then from Tampa and Miami, Fla., via Jacksonville, Savannah, Columbia, Charlotte and Lynchburg, direct to Washington and New York.

Similar connecting service from all other points in the South; so that it matters not from what point you start, if you are going to or through Washington, it will be to your interest to see that your ticket reads "via the Southern Railway."

Detailed information cheerfully furnished by any ticket agent in the South or at the office of Southern Railway Company, 108 West Bay Street, Jacksonville, in charge of Messrs. A. Girardeau and H. F. Cary, Florida Passenger Agents.

W. A. TURK, Pass. Traf. Mgr., Washington, D. C.

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JOURNEYING between Florida and New York, you will naturally decide to go via Washington, and hence, quite as naturally, will prefer to take the most delightful route, viz.: the SOUTHERN RAILWAY, which extends from Savannah to Washington along the charming mountain section of Virginia and North

Carolina. The connection of the SOUTHERN RAILWAY is the Plant System between Jacksonville and Savannah.

Auxiliary tours are provided at a small cost for those of our patrons desiring to enjoy a detour through the glorious mountains of Western North Carolina—"The Land of the Sky"—embracing Asheville, Hot Springs, N. C., The Sapphire Country, etc., reached by the SOUTHERN RAILWAY.

Similar arrangements also for Florida tourists desiring to visit Brunswick by the Sea.

Through cars between New York, Washington and Jacksonville, St. Augustine, Tampa. Luxurious drawing-room sleeping cars. All through trains afford superb Dining Car Service, this service being one of the principal features of SOUTHERN RAILWAY trains.

Complete information obtainable from any Ticket or Passenger Agent of the Pennsylvania R. R. Company, Southern Railway Company, Florida East Coast Line (Flagler System), Plant System, and connecting lines; or H. F. Cary, Florida Passenger Agent, and A. Girardeau, Traveling Passenger Agent, 108 West Bay Street, Jacksonville, Florida.

W. A. TURK, Pass. Traf. Mgr. Southern Railway Co., Washington, D. C.
S. H. HARDWICK, G. P. A., Southern Railway Co., Washington, D. C.
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ST. AUGUSTINE, DAYTONA, ORMOND, ROCKLEDGE,
PALM BEACH, MIAMI AND NASSAU

Reached in Comfort and Ease from All Directions by the

SOUTHERN RAILWAY, *And Florida East Coast Railway in Palatial Trains.*

From New York, Philadelphia, Baltimore, Washington, Kansas City, Memphis, Louisville and Cincinnati THE SOUTHERN RAILWAY operates Through Vestibuled Limited trains, affording not only the most perfect service in the way of Pullman Sleeping Cars, Dining Cars and Day Coaches, but quick and most satisfactory time *to Florida East Coast Points, the Paradise of Health and Pleasure. Hotels Magnificent. Golfing Irreproachable.*

The route of each of the Southern Railway trains is through a beautiful country. Comprising : ***Florida East Coast Ry. between Miami and Jacksonville; Plant System between Jacksonville and Jesup, or Savannah Southern Railway to and from Jesup or Savannah.***

Charleston Exposition Open December, 1901—May, 1902. Elegant Train Service to and from Charleston, S. C.

THROUGH SLEEPING CARS.

Maps, time tables, rates and information can be had by calling on or addressing H. F. CARY, Florida Passenger Agent, or A. GIRARDEAU, T. P. A., 108 West Bay St., Jacksonville, Florida.

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S. H. HARDWICK, General Passenger Agent,
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C. A. BENSOTER, Assistant General Passenger
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SCENE IN FORSYTH PARK, SAVANNAH.

Southern Railway

**TO SAVANNAH, JACKSONVILLE and the
WEST COAST of FLORIDA.**

The magnificent through trains of the Southern Railway are operated through between

**NEW YORK, PHILADELPHIA, BALTIMORE,
WASHINGTON AND FLORIDA POINTS.**

These trains are operated over Southern Railway to Savannah, thence Plant System to Jacksonville and Florida East Coast Railway to St. Augustine, affording connection at Jacksonville with Plant System for the West Coast of Florida, or at St. Augustine for the East Coast, via Florida East Coast Railway.

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**Quick Time and Elegant Service afforded via
SOUTHERN RAILWAY.**

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H. F. CARY, Florida Passenger Agent, 108 West Bay Street, Jacksonville, Fla.,

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Passengers from Washington will make connections with Old Dominion ships at Norfolk, daily except Sunday, sailing at 7 p. m., and leaving Old Point Comfort (by annex steamer) at 5:00 p. m. on sailing days.

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ROUTE No. 1. —Washington Boat to Old Point Comfort or Norfolk. Old Dominion Line to New York. (Limit of ticket, 3 days)	\$8.75
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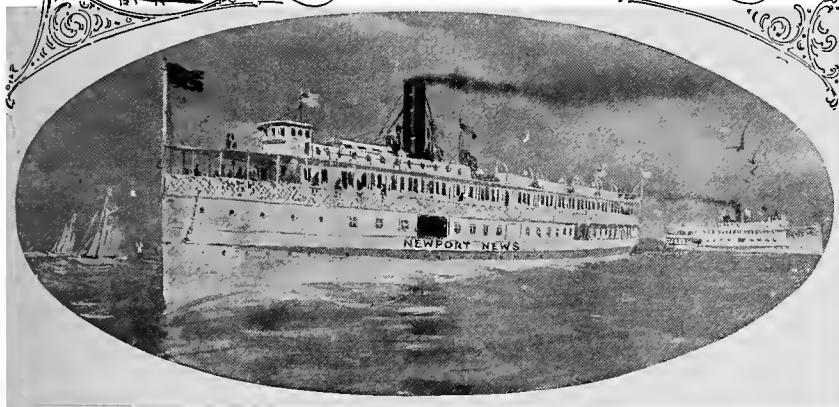
All above rates include meals and stateroom berth on Old Dominion Steamer, but on Washington boat these are extra.

Tickets, staterooms and full information can be obtained at the General Ticket Office of **NORFOLK AND WASHINGTON STEAMBOAT CO.**, Bond Building, 14th Street and New York Avenue, and at Company's Offices, 7th Street wharf; also at the C. & O. Ry. Co.'s Office, 513 Pennsylvania Avenue, Washington, D. C.

H. B. WALKER,
Traffic Mgr. Old Dominion S. S. Co.,
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JOHN CALLAHAN,
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THE HISTORIC POTOMAC NORFOLK AND WASHINGTON STEAMBOAT CO.,



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Leave	PORTSMOUTH.....	5.00 P. M.
"	NORFOLK	5.00 "
"	FORTRESS MONROE ..	7.00 "
Arrive	ALEXANDRIA	6.30 A. M.
"	WASHINGTON.....	7.00 "

SOUTHBOUND.

Leave	WASHINGTON ...	6.30 P. M.
"	ALEXANDRIA	7.00 "
Arrive	FORTRESS MONROE ..	7.00 A. M.
"	NORFOLK	8.00 "
"	PORTSMOUTH.....	8.15 "

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Passengers going or returning to Wilmington, Raleigh, Charlotte, Charleston, Savannah, Atlanta, Jacksonville and principal Southern cities, are given an opportunity by this route to stop over at the National Capital, Fortress Monroe or Virginia Beach.

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The excellence of the meals furnished on these magnificent steamers has been a great factor in their popularity. The dining-room service is a la carte, meals being served at hours convenient to the passengers.

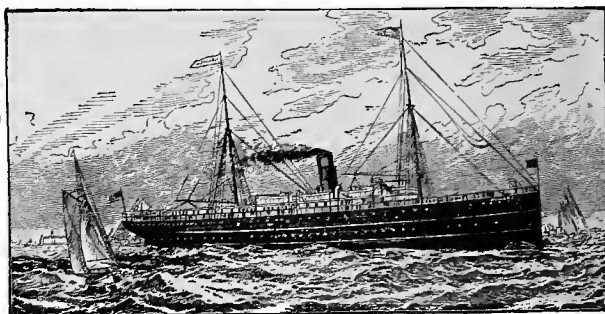
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AND

Washington Southern Railway

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ONE BLOCK FROM THE WHITE HOUSE.

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Family Hotel, central location. A pleasant home for tourists and sightseers. Pure Spring Water used upon the table. European plan, \$1 and up; American plan, \$1.50 to \$2.50. No liquors.

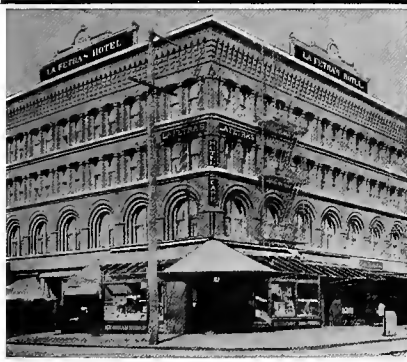
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Best family hotel at the National Capital. We make you feel at home on arrival. Single rooms \$1.00 per day and upwards; suites, with bath, \$3.00 to \$6.00. Appointments of Ladies' and Gentlemen's Café and Dining Room up to date. Elevator, steam heat and fire escapes.

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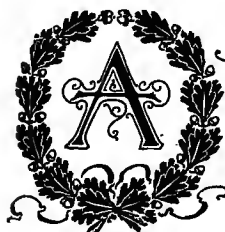
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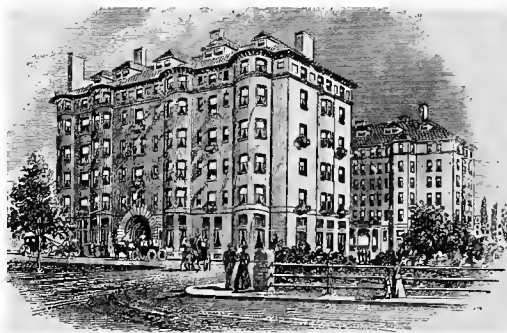


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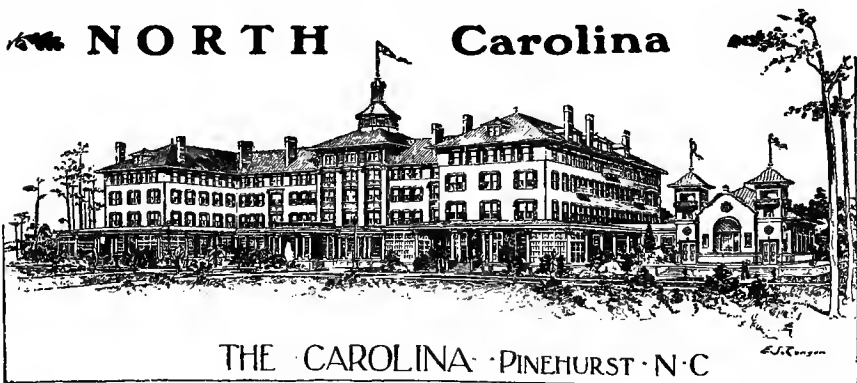
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